

REGD No. B.3517

filmindia

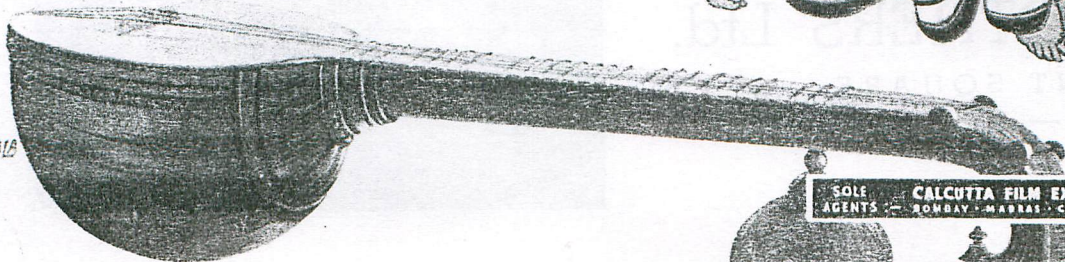
MARCH 1943

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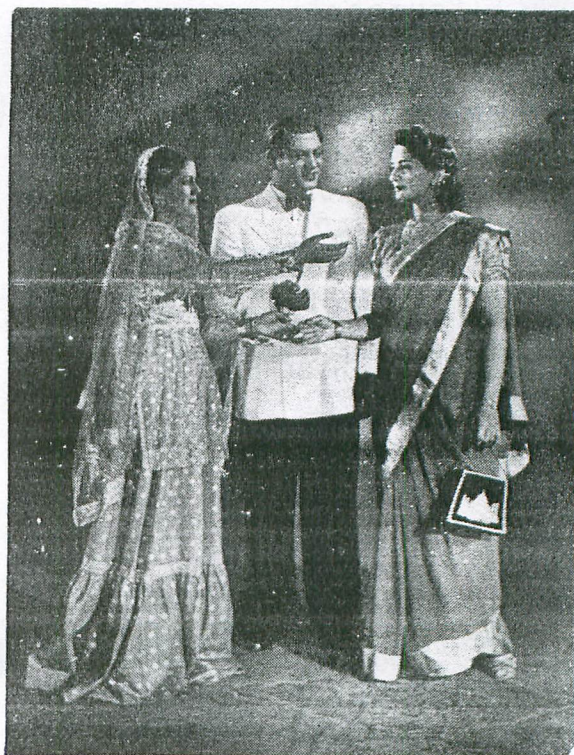
3 Great Stars ^{IN} "FASHION"

DIRECTED BY
S. F. HASNAIN



FAZLI BROTHERS Ltd.

VINCENT SQUARE
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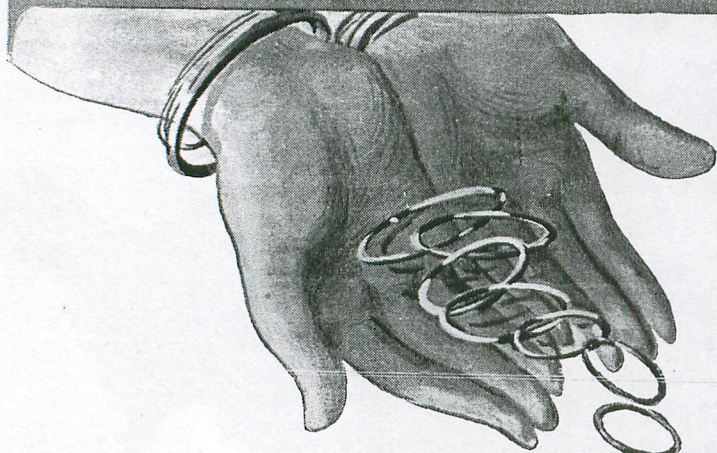


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WAS EMBODIED A NATION'S SIGH!**



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AND WOMEN WEEP FOR—
WRITTEN WITH THE TEARS
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MARCH 1943

VOL. 9

NO. 3

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filmindia

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Editor: BABURAO PATEL

In Memoriam

The Film Advisory Board has been dissolved by the Government of India and the curtain has been rung down on a two year old burlesque.

Everyone realised that it was an absurd farce, though no one liked to admit it. No one seemed to be serious about the whole affair, except perhaps Chairman Jamshed Wadia who was given the M.B.E. perhaps as a consolation prize, just as the Illustrated Weekly of India gives fountain pens to the good losers in the Commonsense Crossword Puzzle Competition.

The Board was formed to produce films to help our war effort. Not one film has been produced so far to do this work effectively, and the war went on with or without the consent of the F.A.B. In fact, no one was interested in the work of the F.A.B. and people did not notice even the silly films which often intruded upon unsuspecting audiences under the banner of the F.A.B.

It was generally understood that the F.A.B. was just another wartime oasis for providing jobs to some foreign experts and unemployed Indians high up in the eyes of the Government, and the tax-payers soon reconciled themselves to the constant waste of their money with the result that a silent neutrality prevailed between the Government and the people.

Even V. Shantaram's meteoric mis-adventure in being associated with the Board for a year left the people unmoved.

Coming to the members of the Board drawn from different representative interests in the Indian film industry as also a few representatives of the foreign distributors, they were like babes in the wood. For full two years hardly anyone of them knew what he was about and they went in and out of the Board offices in perhaps a perfect intellectual coma, often giving an impression of dazed humanity to the on-lookers.

Barring a couple of happy exceptions who talked themselves out more for the love of hearing their own voice, the members never realised their slavish posi-



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tion as honorary advisers to the Government of India on the F.A.B. Not once were they consulted in advance about anything which the Government wanted to do with or about the Board. Usually the members, to save their face, endorsed all the actions of the Government when one of the brass-hats from New Delhi informed them of these actions usually a month later.

In pursuance of this procedure, the Government of India appointed Alexander Shaw describing him as an expert in the art of producing propaganda films. The appointment of Alex Shaw was kept a good secret till the last minute when, through sheer surprise, Chairman Jamshed Wadia was coaxed to welcome him to the Board and he expanded to express a pious hope that Alex Shaw's connections with the Board would continue indefinitely.

A countrywide agitation launched by the newspapers in the country compelled the Government of India to provide a safe transport for Alex Shaw and he went back to England in a hurry.

The vacancy in this expert commodity was soon filled up by Mr. V. Shantaram, India's greatest film director. But in that post everyone realised, including Shantaram himself, how really small was India's greatest Director and before he could shed his entire greatness he severed his connection with the Board to go back to his own field of feature production.

The mantle of responsibility now fell on Ezra Mir and he was declared the Producer to the Government of India. The members of the Board still filed in and out of the Board with the same dazed expression on their face and with a glassy stare in their eyes innocent and unaware of the fast changing face of the war-torn world round them.

These poor innocents were never consulted by the brass-hats in New Delhi and things were always done over their heads.

This crisis was reached last month when the Government decided to dissolve the F.A.B. and name the department as the Information Films of India under the direct control of the Department of Information and Broadcasting, New Delhi.

The members were informed of the Government's intentions but they still hung on to the slender hope that they would be re-

quired by the Government to give some gratis advice. No one wants gratis advice least of all a government of foreign rulers.

By this time the members were feeling very uncomfortable and it dawned upon some that they were not wanted any more by the Government of India. And, in consequence, all waited for an opportunity to walk out with their faces and their button-holes intact.

This opportunity was provided when the Government of India sprung a surprise in appointing Mr. Evelyn Wood, till recently a publicity man in one of the advertising agencies, as the General Manager of the Information Films of India.

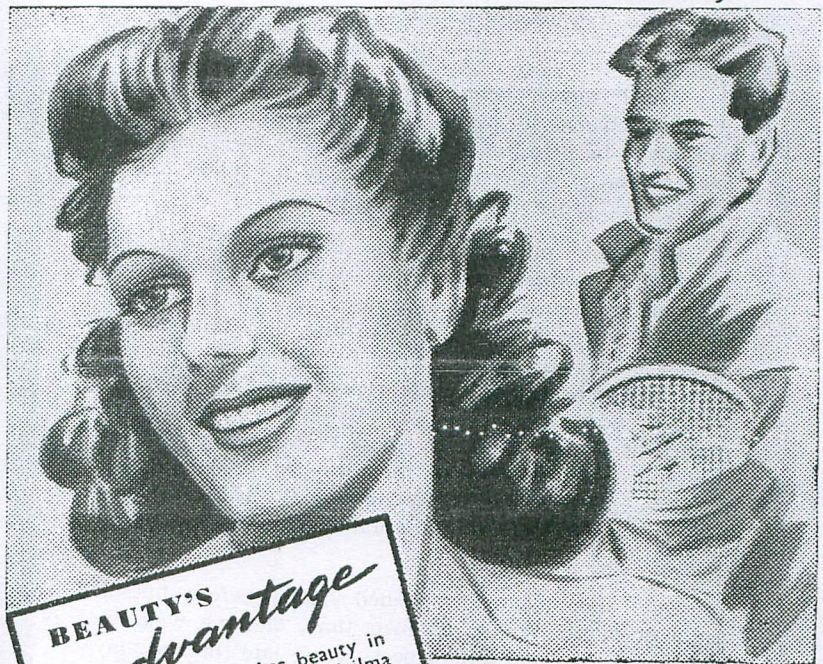
In making this appointment the Government not only took the members by surprise but also superseded the just and prior claim to the post of Mr. L. T. Shivdasani, who has been acting as efficiently as was possible under the circumstances, as the Business Manager of the F.A.B. for the last two years.

In a minute the Government seemed to have forgotten the rich experience which Mr. Shivdasani had gained in his work by his intimate contact with the distribution work all over the country. It is unnecessary to go through all the details of this appointment and it will be enough to imagine that as usual the colour of Mr. Wood's skin had more argument and justification in it than the actual qualifications required for the post.

SUSHILA RANI

Sushila Rani will be on the A.I.R. and will broadcast music on the 13th March at the following timings:
9-10 to 9-25 a.m. in the morning and
9-30 to 9-45 p.m. in the evening.

Songs for the day have been written by that well-known Poet Pandit Indra.



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Kanan appears in "Hospital", singing as usual and lulling the ailing to sleep.

We, however, keep our mind open giving Mr. Wood a chance to prove himself worthy of this appointment in time to come. It is quite likely that he has not had an opportunity to display his latent talents which may prove useful for this job.

When the members of the Board learnt of this appointment which was made without the slightest previous reference to them, they made it a common cause to resign in a body. For the first time in the history of the Indian film industry national pride was born in the hearts of people representing different interests. So much were Rai Bahadur Chunilal and Chairman Jamshed Wadia moved that they are reported to have rushed to the sick-bed of Mr. M. A. Fazalbhoy, another member of the Board, and made him sign the common resignation with a sick trembling hand.

This should have happened long before but in India everything takes its own time, and we welcome this realisation of self-respect, very late in the day though it was.

The funniest part of these resignations, however, is that the members individually assured the Government that their individual help and advice would be available to the Government whenever the Government required it. In view of the fact that the Government did not care for the joint advice of all the members when it was available at the time of the

F.A.B., one wonders what use the Government can now have for the help and advice of the individual.

These innocents have been living in a fool's paradise and even their pride seems to need a compromise for expression.

All done and said, we welcome the dissolution of the F.A.B. Even as a farce it had outlived its usefulness. We have been asking the Government to run this production business as a department to secure some sort of co-ordination and efficiency in the production of war propaganda films.

In its new form and under its new name of Information Films of India, the production of propaganda films comes directly under the Secretary to the Department of Information and Broadcasting and we hope that this re-organisation will yield better results than the puerile struggle put in for the last two years by the F.A.B.

Once again we draw the attention of the Government to the primary purpose for which this work was taken up, viz: the production of propaganda shorts to promote our war effort. This purpose has still not been achieved and though good news comes to us from all war fronts, we have still not won the war.



Sadhona Bose looks younger every day, probably because she is standing beside an old tree. In "Paighan" a social story of Amar, she puts new rhythm in her youth.

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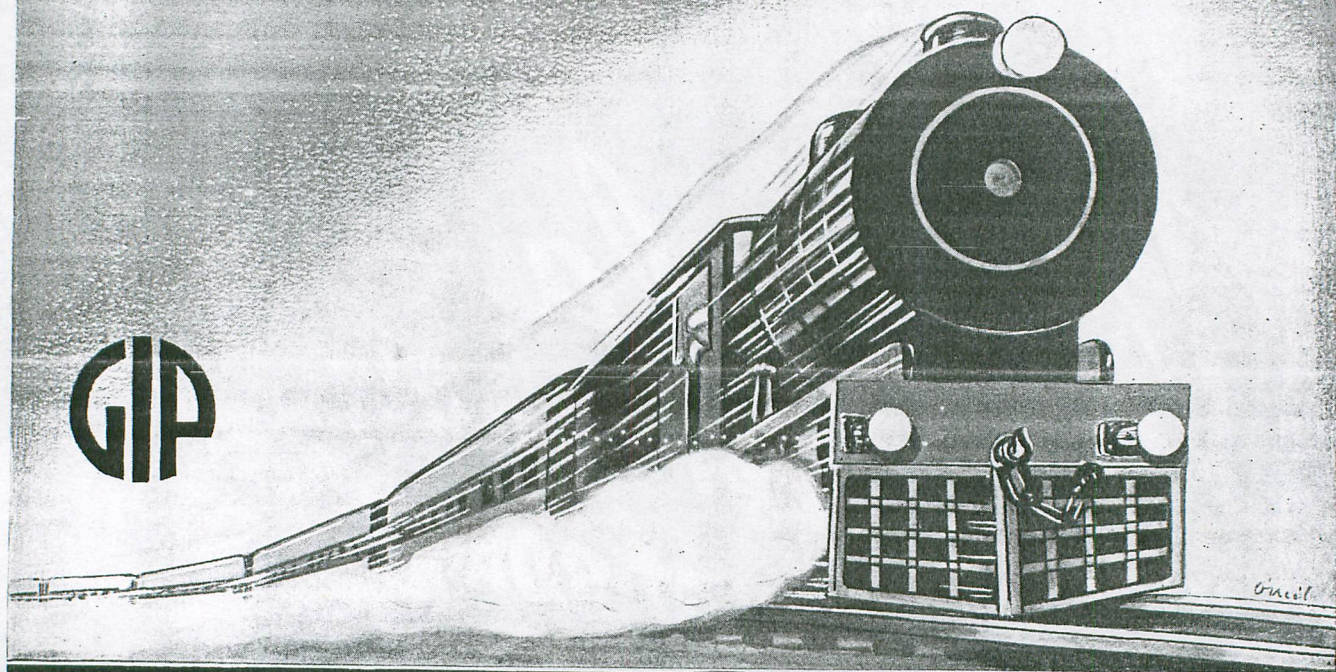
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IS NECESSARY!



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A LOP-SIDED DOCUMENTARY

The Information Films of India, under the guidance of Producer Ezra Mir, have produced a short film called "The Voice of The People".

It is supposed to be a documentary about news and newspapers in India. It has, however, become an advertisement trailer for the 'Bombay Chronicle'. And no wonder, seeing that the script of the film has been written by Khwaja Ahmed Abbas, one of the sub-editors in the 'Bombay Chronicle'.

This short film features Abbas himself at length and the little fellow gives a lot of mousy expressions as a sub-editor in a newspaper office. Abbas shows plenty of camera consciousness and can be seen almost blushing apologetically through the several tiny flashes, in which he has only to ring the office bell and hand over some papers to the office peon.

We are, however, surprised to find the nationalist Khwaja Ahmed Abbas co-operating with a Government of India production unit, primarily established for doing war propaganda, to produce a documentary even though it is about news and newspapers.

Sometime back we were told that the nationalist Abbas had declared a boycott on the All India Radio as he did not wish to have anything to do with a Government department which contributed to the country's war propaganda.

If this information is true then Abbas' active co-operation in making this documentary has to be taken with a pinch of salt. Probably the 250/- rupees which Abbas got for his present opus magnum presented a better temptation to the newly married little journalist than the niggardly twenties paid by the All India Radio.

The short film itself is a beautiful piece of technical work, well photographed, well directed and well presented. In the most concise manner it gives a biographical survey of news and news publishers through several centuries. And the work is done brilliantly, though we wish someone else, but Rowden, had given the spoken commentary. Though English is a foreign language, Rowden makes it sound extra foreign.

The most glaring defect in 'The Voice of The People' is in its treatment of the subject which betrays a shabby underlying animus against the Anglo-Indian papers of India.

While the commentator extols to the skies the

achievements of several representative nationalist papers of India in bringing home the news to our millions, not even a passing reference is made of the news service given by some leading Anglo-Indian papers in the country.

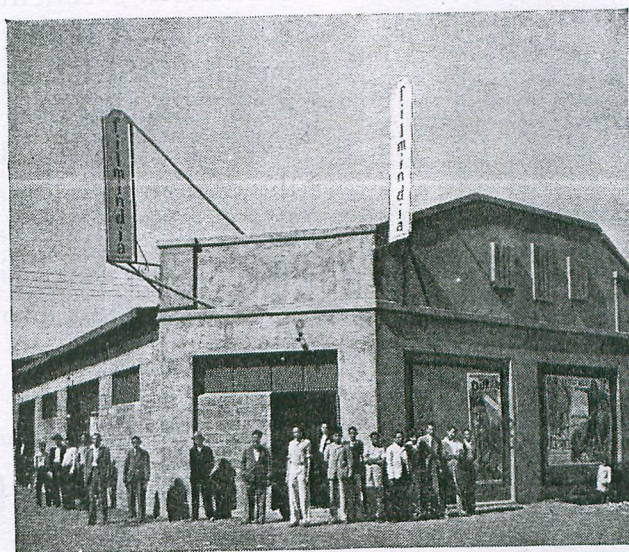
The history of journalism in India, which this documentary takes pride in presenting, cannot be complete without allowing a just share of achievements to some of the Anglo-Indian papers like the 'Times of India' and the 'Statesman', great papers, which despite their lop-sided views in politics, have been pioneers in the game of bringing home the news.

A documentary should not be presented with a political complexion and that is exactly what has been done in the 'Voice of the People'.

As a national propagandist K. A. Abbas may be congratulated for bamboozling the official watch-dogs but as the author of a documentary on news and newspapers, his work can hardly be called un-biased and praiseworthy.

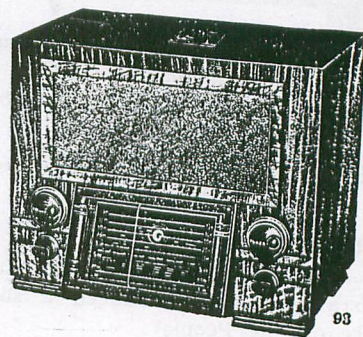
It was a pleasant thing to see a number of brand new typewriters in the offices of the 'Bombay Chronicle'.

Before releasing this short film, we suggest Producer Ezra Mir removes its political smell by insert-



In appreciation of the services rendered by "filmindia" to the film industry, they have dedicated a cinema in Nairobi and named it "filmindia".

*Lucky you
-to be able
to get one
of these!*



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HIS MASTER'S VOICE RADIO



Chandramohan makes a bold attempt to recapture his popularity in "Fashion" a social picture of Fazli Brothers.

ing a few shots from the Anglo-Indian quarter. It will be only just and fair to do so.

JUST A LITTLE COMMONSENSE!

Producers in India are all-wise. By the way, this is what they think of themselves and the man who tries to tell them anything new can well be said to be on a fool's errand.

We have been on this errand for ten years and whether any one likes to learn or not, we like to keep on telling people to improve.

Sometime back we had suggested that before actually going into production, producers should get their story scripts criticised by competent critics, to avoid silly and puerile mistakes which so often ruin a good film subject.

Very recently we came across two pictures, "Churiyan" produced by Prakash Pictures and 'Prarthana', produced by the Minerva Movietone, with essentially good story themes, murdered in the subsequent photoplay treatment by writers who lacked imagination.

Both these film stories had remarkably human themes which, had they been properly developed after due criticism, could have made monumental motion pictures. But as misfortune would have it, both the

pictures failed to appeal, though produced by leading companies.

Had these stories been criticised thoroughly and impartially in the script stage by critics in whom the producers have some confidence, we are sure they would not have failed so miserably.

Yes, it will be cheaper for the producers to get their pictures criticised in the script stage than, later on, on the screen when they can't do anything about them.

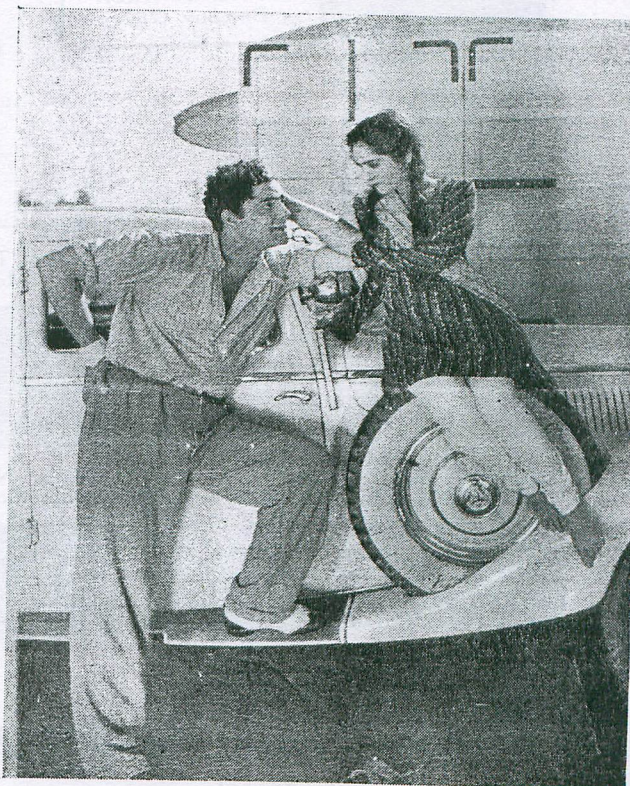
MEN OR MONSTERS?

The transparent and artificial prosperity prevalent in the country due to the war is bringing more and more people to our cinemas every day. Statistics show that the takings at our box-offices have almost doubled during the last three years. The nation has no entertainment except the cinema.

Go to any town and you will find two types of queues—one at the Government grain shops and the other at the cinema box-offices. Both are hunger queues—one to allay the physical hunger, the other to satisfy a mental one.

What an opportunity this is to a wise film producer to give a correct and purposeful diet of entertainment to the mentally hungry millions!

And yet we find leading producers like the Bombay Talkies giving silly balderdash like 'Kismet',

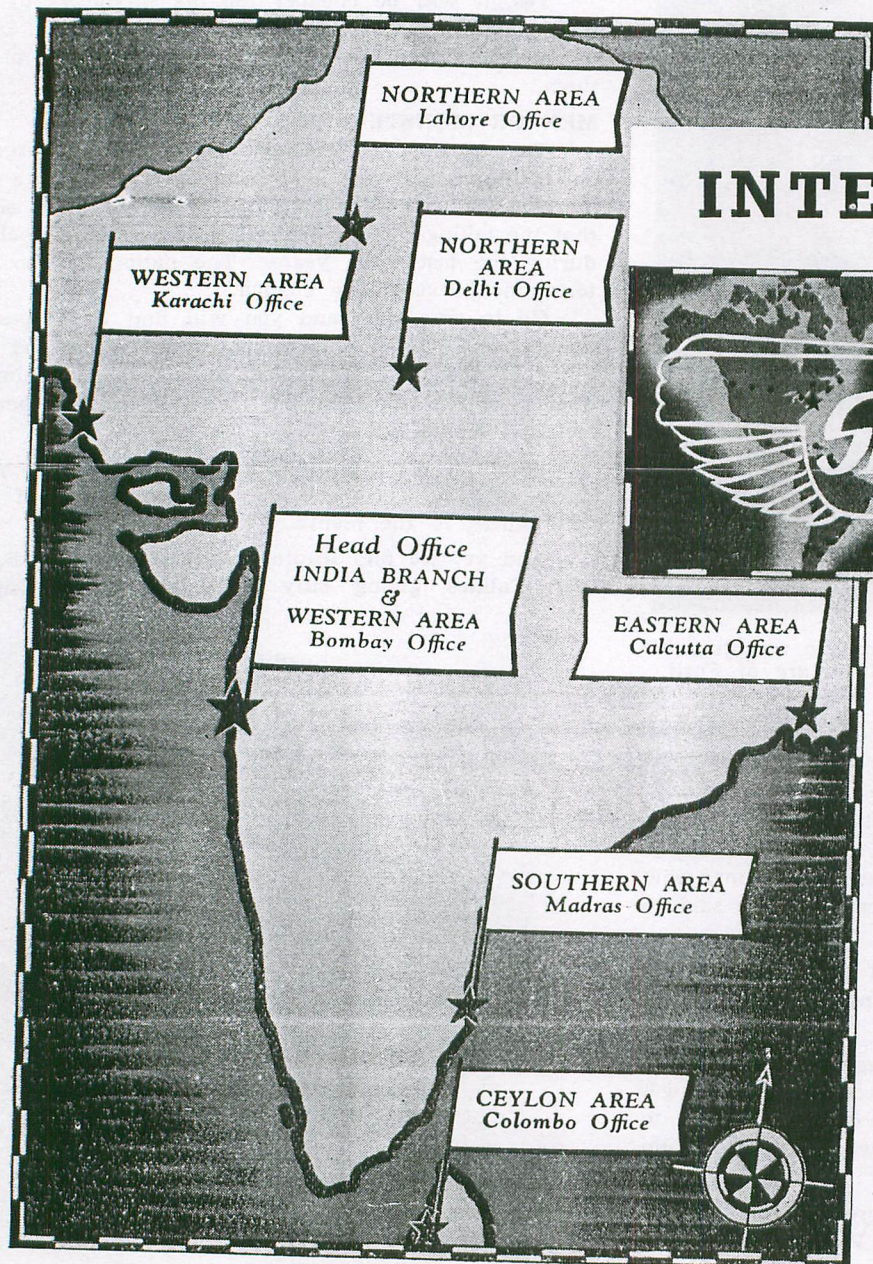


Romance on the bonnet in "Mazaq" a social story of Raja Movietone featuring Zahur Raja and Radha Rani.

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Today, there is nothing in this country—or in any country—to compare with Western Electric. No other organisation can offer what Western Electric offers to the Motion Picture Industry.

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And now the unique benefits of Western Electric Service have been made available by us to all Exhibitors for any type of sound equipment.

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glorifying a criminal to make some cheap money to pay dividends to their shareholders.

With a couple of happy exceptions, almost every producer in the country is today producing cheap, inconsequential pictures which provide some stupid and frivolous entertainment to the masses. And in doing so he is suppressing his social conscience and denying the very justification for his existence as a motion picture producer.

By securing the views of several public leaders on the problem of our film entertainment, the 'filmindia' has already divulged to the producers the actual demand of the intellectuals in the country. These leaders have frankly told what they would like our people to see. But our producers, being a race of capitalists, exploit our people with the same ruthless callousness with which our foreign rulers exploit our nation.

Say what you may, shout as much as you like, abuse if you please, our producers have been giving us stupid flickers which would be a standing shame to any nation whether struggling in the throes of a new national awakening or already basking in the sunshine of freedom.

And all the while a thousand social evils, hundreds of social maladjustments, numerous human problems of the mind and the body are all waiting for the right expression and adjustment.

Who else can do this job more effectively than our motion picture producers? They have in their hand the most powerful medium of propaganda which can teach the literate and the illiterate masses of India a new mode of life, give them a new way of thinking and make them better citizens of the world.

And yet this golden opportunity is being lost and dissipated with a criminal indifference which makes us ask the question: "Are our producers men or monsters?"

THE SITUATION BECOMES MORE RAW

"The wonder of the whole situation is that while Kodaks themselves plead inability to supply to the independent producers even a single roll of negative or sound, the Black Market sells thousands of feet of raw film which bears the KODAK trade mark" so ask the independent producers who have now formed an independent body of their own on the ruins of their hope to get a square deal either from the raw film importers or from the Indian Motion Picture Producers' Association.

And we cannot blame these producers for the wail they have set up seeing that the price of their existence has now gone up to Rs. 600/- for a tin each of picture negative and sound.

But what they are trying to solve is a very interesting puzzle. It is even more puzzling than the popular Commonsense Xwords. They want to know that when Kodaks themselves can't supply Kodak raw films directly, how is it available in the Black Market. Indeed, how?

Mr. Mistry (of Kodaks) ought to solve this problem with the help of Mr. Shiraz of Famous Cine Laboratory, at which place so many producers process their films.

Mr. Mistry, who, according to Mr. Noble, the General Manager of Kodaks, has already rendered yeoman services to the Indian film industry during these bad days, can render one more signal service by solving this difficult puzzle of Kodak raw film stock in the Black Market.

If he doesn't someone else will have to find the solution, because we cannot allow our small producers to die out so easily.

Perhaps it will be a good idea for the Government to control all raw stock available in the country, whatever its trade mark, and ration it on equitable basis to all the producers—big or small.

WORLD'S FIRST "FILMINDIA" CINEMA

The first nail was driven in the monopoly coffin in Kenya, Africa, when Comrade Kanga called upon Mr. Udall, the Mayor of Nairobi, on the 15th January to perform the opening ceremony of the first cinema in the world named after 'filmindia'.

Giving reasons for this unique christening, the Mayor is reported to have said as follows: "I would like to take this opportunity to tell you why the management of this cinema have called it 'filmindia'. It is in acknowledgement of their sincere appreciation of the services which the 'filmindia' magazine has rendered and is still rendering to the Indian film industry. The services of the 'filmindia' magazine and its intrepid Editor, Baburao Patel, are well-known to everyone who takes the slightest interest in the Indian film world. For fairplay and justice in the Indian film industry we look up to 'filmindia' magazine and therefore as a living compliment to the one and only magazine in India this cinema has been christened 'filmindia'."

With these words, the 'filmindia' Cinema was opened in Nairobi and a new amenity was provided to the 20,000 odd Indians residing in the principal city of Kenya.

'Pulkar', the most popular picture produced by Minerva Movietone, strangely enough graced Nairobi's 'filmindia' Cinema. And across the seas in that strange continent known as the Africas, Producer Sohrab Modi and Journalist Baburao Patel shook hands in spiritual sympathy.

Thanks, Comrade Kanga and god speed and prosperity to the 'filmindia' Cinema of Nairobi which won't have to face a paper shortage like the 'filmindia' magazine of India.

A CYNICAL ARTIST

Better known as a divorcee in the Kishore Sahu-Snehaprabha marriage fiasco, the genius of Kishore



THE creation of Hind Cycle is a rare achievement of Indian industrial enterprise for Hind is equal to the World's best cycle in every way.

Hind, a perfection in cycles, is completely built in Bombay from the finest materials in a modern plant housing the latest type of precision equipment. Skilled craftsmen use scientific production and assembly methods in the

construction of Hind, India's Own, Cycle. Hind Cycle is built to last a lifetime and to give you years of trouble-free service in comfortable riding. Its fine performance, its strength, its durability, its superior finish and design and its low price make Hind a unique cycle.

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HIND CYCLES

Sahu has gone unrecognised in the field of motion pictures in India.



Kishore Sahu, Actor, Director and for sometime Producer.

Few people know intimately this young man holding cynically to his early ideas. Years back when he left his home to join the film industry drawn by his imaginary rainbow of idealistic ambitions, little did he realise that he was doomed to earn some cheap publicity as a divorcee rather than receive recognition for his inherent genius in the art of motion pictures.

After his essay as an actor in the Bombay Talkies Kishore soon become a producer to give a better shape to his bubbling spirit of an artist. But after his very first picture, 'Bahurani', produced for the India Artists, he had to sever his connection with the company and put himself on the shelf for some time.

Back he went to the Bombay Talkies to star with his own wife in 'Punar Milan'. And then his new home rocked for a while and ultimately broke into bits.

Heartbroken, pathetic and evermore cynical now, Kishore went back to the town from where he first came and took up his old literary work to forget the haunting memories of a marital fiasco.

But the spirit of the artist lies restlessly in unsympathetic environments. Kishore soon came back to Bombay and took up a directorial assignment at the Paramount Studios. Unfortunate as usual, he soon lost his producer and had to take his script to another one.

His first independent directorial effort, 'Bachelor Father' was soon released and attained a good measure of success.

Now Kishore is on 'Raja', the story of a cynical writer—perhaps his own tale in parts—and let us tell you that Kishore, the artistic cynic, promises to give his own soul to the story.

CRYING FOR THE MOON

Very few people in the industry know why of all people Dewan Sharar is best qualified to write the screen play based on the life of Emperor Akbar.

Talking to him the other day, we discovered that Dewan Sharar has completed 25 years of his devoted service to the cause of Hindu-Muslim Unity. In fact, this year happens to be the Silver Jubilee year of his efforts in this direction. Years ago, in 1918, Dewan Saheb had propagated the promotion of unity between the Hindus and the Muslims in a stage play called "Ittihad". Then came his two famous song hits recorded by His Master's Voice which began with the words: "Khadim-i-Mulk hun Hindu bhi Mussalman

bhi hun" and "Gar mil ke rahen Hindu-Muslim ho jaenge ham azad kabhi" in 1919. Wherever he got an opportunity, whatever the medium, whether literary, social or stage, Dewan Saheb never lost the chance of preaching and propagating Hindu-Muslim Unity, and he did it with such vehemence that one suspects that he had foreseen, years ago, the present tussle existing between the two major communities of India.

While talking of his new subject 'Akbar' which he is writing for Kamalroy Productions, Dewan Saheb thought that it would be a splendid idea if all the producers, who are at present thinking of producing this subject, pool their resources to produce a single picture for the nation, setting aside a portion of the profits for propagating national unity and dividing the balance of the profits equitably. Dewan Saheb feels that a proposal like this would be grabbed in the West and he just cannot understand why our own people cannot unite if it is admitted that the purpose in view has a great national value. In any case he feels that even as a business it will be wiser for the different producers to unite rather than to produce separate versions and present different 'Akbars' in different ways and garbs. For in doing so, Dewan Saheb feels that even the spirit of the dead "Akbar" will rise in revolt.

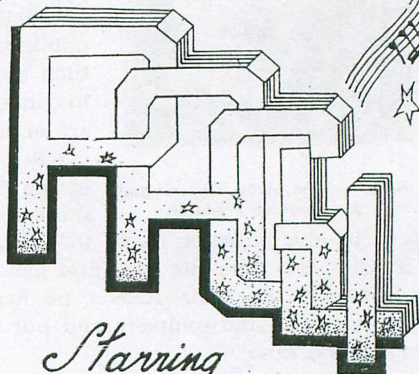
It is an idea which we endorse, but with our experience of the past we feel that any such idealistic ambition will at best amount to crying for the moon.



Director Kishore Sahu has made Protima a milk-maid in "Raja". He probably finds it easier that way.

Reaching a new high in
DANCING!

Comes Compeerless
Musical Of The Year! ★



Starring

ARUNA DEVI

With
 ASHA KAPUR
 ANJNA RAZA
 MOHINI RAMESH
 NAFEEES BHAG SINGH
 PADAM

DIRECTION:
SHANKER MEHTA
 STORY:
PADAM MAHESHWARY
 MUSIC:
 JHANDEY KHAN
 GOBINDRAM
 ROBI ROY CHAUDHURY
 DANCES:
 SAMAR GHOSE
 PHOTOGRAPHY:
 G. SINGH
 AUDIOGRAPHY:
 TILAK MADHOK

A-J.V. MAHESHWARY PRODUCTION



14, McLEOD ROAD, LAHORE.



SUVARNALATA —

A new recruit to the Indian screen, this talented girl appears on the screen in "Tasveer", a hilarious comedy produced by Atre Pictures and distributed by the Excelsior Film Exchange.

Over Rs. 20,000

First prize: **Rs. 8,000**
+ Rs. 500 MONTHLY FOR 12 MONTHS
OR Rs. **13,000**



264

in awards

RUNNERS - UP :
Rs. 6,000
EXTRA PRIZES

De Luxe Present for each one Error Solver, Useful Gift for each Two Error Solver, Merit Bonus for each Three Four Error Solver.

“COMMONSENSE CROSSWORD” No. 264

“At learning’s fountain it is sweet to drink, But ’tis a nobler privilege to think.” In *Commonsense Crosswords* you have it both ways, learning and thinking. And big money prizes into the bargain! No matter how many your mistakes, if you enter the best solution of this Competition you will win Rs. 14,000—unless you prefer Rs. 13,000 cash down. And even if you fail to win the First Prize, you may still benefit handsomely from the further Rs. 6,000 provided for Runners-up. Besides all of which there are unlimited Extra Prizes in which you will share with even as many as four mistakes.

CLUES ACROSS

1. Pays, particularly in *Commonsense Crosswords*
9. Put in stitches
11. Drink made by pouring boiling water on leaves
11. Midday
12. Careless of duty, negligent
13. White metal much used for coating iron
14. Chief upright part of plant, stalk
16. Animal sacred to Hindus
18. Gather in harvest
20. Watery mud
21. Half-dozen
22. One who tries
24. Small bed
26. Advancing years tend to make the human face this
27. Love often brings this to youthful cheeks
29. Man is apt to be more easily this by woman than by another man
30. Clever crook often has use for man who is this and willing to serve him
33. Often lost by reckless gambler
34. If you talk a lot about how much you this you are apt to make a bad impression
35. Happily mated are the husband and wife who always this each other!
36. Almost every man needs this at some time or another
37. Usually best avoided if you want to keep cheerful

CLOSING DATE, MARCH 19th.

N.B.—The Entry Fee is Re. 1 per Entry Square. Every two Re. 1 Entry Squares submitted by the same entrant entitles the latter to one “Half Fee” Square. The Square below is for practice purposes only.



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FOR FULL PARTICULARS SEE
**THE ILLUSTRATED WEEKLY
OF INDIA**

of February 28th or March 7th

CLUES DOWN

2. Strange, weird, unnatural
3. Jumbled spelling of *answer*
4. Ground on which town or building stands (reversed spelling)
5. Knitted or woven undergarments
6. Wooden frame to support picture, blackboard, etc.
7. Small insect whose industry is proverbial
8. Tropical palm-tree
13. Person who seldom does this seldom gets far
15. Saying or maxim adopted as rule of conduct
16. One given without due consideration is often regretted
17. It seldom pays to employ a man if you have no faith in his this
19. Careful mother guards against child swallowing this
23. Has been the downfall of many a spirited youth
24. Large grey fly, horse-fly
25. Jumbled spelling of *doomed*
27. When annoyed, woman is usually more apt than man to do this
28. The older a man the more deeply he is apt to feel being serious this
31. In dangerous situation, presence of—often helps to make a man brave
32. How often is it the little things that this the memory!

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

KR. RAJENDRA SINGH (Agra)

In my town all the cinema proprietors have raised the admission prices. Are the producers charging more or is there some other reason?

The producers are not charging more. Theatre maintenance expenses may have gone up slightly due to the war, but this increase is balanced by the increase in patronage at our theatres due to war. I think, theatre-owners in your town have started making hay when the sun shines—in other words, profiteering. Organise local protest meetings and if necessary picket the theatres for some days and they will soon see sense. After all the theatre owners are taking the money because there are people who pay.

MUZAFFAR HUSSEIN (Jaipur)

In Jaipur rotten pictures are shown always because there is only one picture house. What are we to do?

If what you say is true, it is a pity and a matter of shame for a progressive town like Jaipur. That single cinema that is there enjoys a state monopoly and when there is monopoly in something you have to take a lot of bad with a bit of good. Your remedy lies in submitting a public protest to the Jaipur Darbar and ask them to terminate the monopoly and allow competition to step in. You will then get the pictures you would like to see.

S. M. A. KHUSRO (Muttra)

My brother-in-law, who is a high army officer, hates Indian pictures but sees many foreign ones. He has been all over Europe and looks down upon our Indian productions. How can I get him interested in our pictures?

Don't try. It will be a waste of time to improve these fellows. I often meet these khaki slave drivers in clubs who turn up their nose at everything Indian and take up a pseudo-intellectual pose, forgetting that they are themselves Indians. Actually most of the khaki people I have met, I have found infernally stupid and with a big vacuum inside their nut. The army needs men like that to make up the numbers. They can't afford to have people with brains in our modern mechanised armies except a few at the top. You shouldn't take these khaki guys seriously. They are too much occupied with their uniform to keep their eyes

open and learn something in the world. An intelligent civilian who earns a decent livelihood in some intellectual pursuit wouldn't care to join the army for a living. So you must realize what type of people usually crowd the ranks in the army. Why complain about them and what matters what they think about India and Indian things? After the war that khaki drill will be used by office peons in civilian life.

Where is Renuka Devi? Has she disappeared?

No, she has reappeared in the Punjab in a picture called 'Sahara', produced by the Vaswani Pictures of Lahore.

Whenever I see Romola in pictures, I get out of control?



Veena provides terrific sex-appeal in "Yad", a social story of Asiatic Pictures.



*Kalidas' colourful-imagery
Shantaram's screen-craft
combine to give you
The screen-classic
of all-times!*

Shakuntala

Produced and Directed by:-

V. SHANTARAM

SCREEN STORY: DEWAN SHARAR

Starring:-

JAYASHREE, CHANDRAMOHAN

NIMBALKAR, K. DATE



RAJKAMAL

KALAMANDIR

-

DAREL

-

BOMBAY

What do you actually do? Throw stones or remove your trousers and run out?

SURINDER SINGH (Lahore)

Since last month, I and my brother have been having a pretty lot of discussion over your review of 'Jawab'. My brother says that in 'Jawab' there is a deep philosophy which not even Baburao can understand.

Your brother is a deep-sea diver. We don't go to our theatres for deep-sea diving. In case of 'Jawab', the underlying philosophy must be right deep at the bottom of the sea, more for the fish than for the human being.

V. M. BALACHANDRAN (Palghat)

Why not invite that great Andhra actor Nagiah to Bombay to act in Hindi films? Don't you think that he will do well?

Well? Too well! If only some enterprising producer makes it worthwhile for him to come down to Bombay, I am sure Nagiah will beat hollow the best of those here. Nagiah is not a cheap glamour boy like some we have here. Nagiah is a great artiste and it is a pity he has to restrict his talents only to the South.

M. B. MENON (Salem)

What became of Kananbala after 'Lagan'?

She came singing in 'Jawab' and saved Barua at the box-offices.

M. SUBHAN K. YUSUF (Kotah)

Is your secretaryship so delicate a job that it can be performed only by female fingers?

And with beautiful features and good figure.

NARI C. RAO (Surat)

Do men love but once? Is it true that when death tears a man from his first love, he never really loves again?

Where did you get these funny ideas about men? Man never loves anything so deeply and so long, least of all a woman. The very struggle of his existence through ages has made man a very inconstant creature of circumstances. To him the struggle of life is more important than any emotional indulgence like love. Man, however, is very often a loyal mate to a woman but let us not expect from him any eternal emotional loyalties. He has to live in a mess which people call the world and he has to have his wits round all the while. To him love is a relaxation—a spare time occupation at the most.

KR. ASAD ALI KHAN (Khurja)

What is peculiar in you to attract crowds everywhere?

I have 'filmindia' written on my face and when people see that they crowd round me to read the "Editor's Mail" in my eyes.

GIRINDRA MOHAN SAHAI (Patna)

It seems that the picture 'Muskurahat' directed by Hari Shivdasani, consists of only male stars like Motilal, Hari Shivdasani, Gope and Ghory. Is there no heroine in it?

I wouldn't be surprised if there isn't one. Which girl would take a risk with these boys playing about?

M. MADHAV MOORTHY (Anantapur)

How long will Vasanti be playing baby roles?

As long as her present clothes fit her.

S. IQTADAR HUSAIN (Cawnpore)

"Filmindia reviews all pictures worth reviewing whether advertised in 'filmindia' or not" sez you. (Jan. '43 issue). Was "Pukar" of Minerva not worth reviewing?

"Pukar" was reviewed in the September 1939 issue of 'filmindia'.

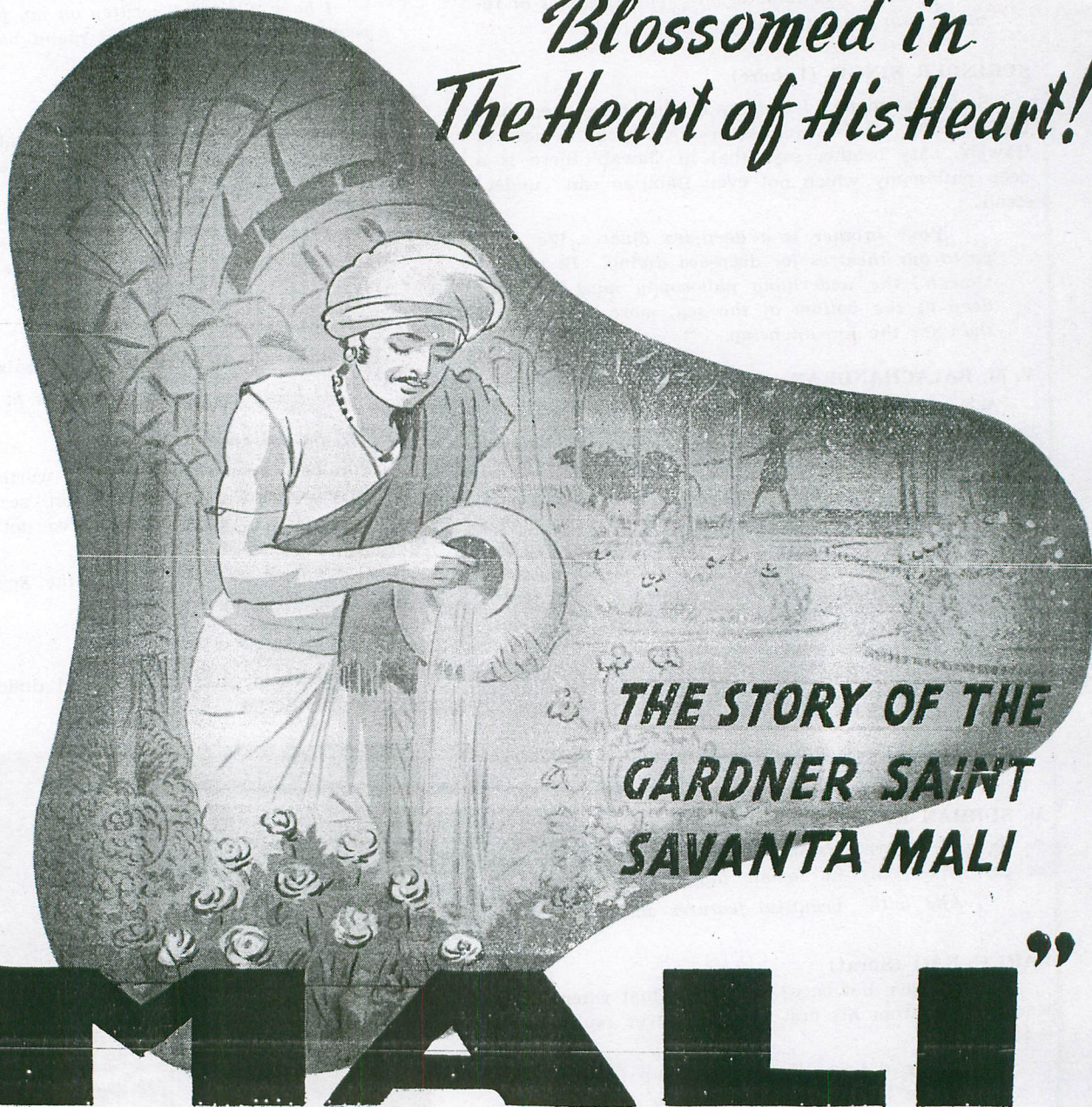
J. ROY (Bombay)

Why is kissing such a great and difficult problem in the Indian Society?



Aruna Devi, seductive and alluring, makes "Pagli" an interesting picture. The picture is produced by Maheshwari Pictures of Lahore.

BHAKTI-KI-BAGIA
Blossomed in
The Heart of His Heart!



**THE STORY OF THE
GARDNER SAINT
SAVANTA MALI**

"MALI"

(HINDI)

"BHAKTEECHA MALA"

(MARATHI)

Produced by
V. SHANTARAM

Directed By
KESHAVRAO DATE

Screen Story
S.A. SHUKLA

STARRING

MASTER **KRISHNARAO**



—FAMED EXPONANT OF
INDIAN MUSIC.—

RAJKAMAL KALAMANDIR - PAREL - BOMBAY



Anuradha comes to the screen after a long time in "Kaljug" of Hind Pictures

Who said that it is a problem? Justifying it may be a difficult and great problem—not just kissing. But why try to justify a good thing—indeed why, seeing that it is an affair between two persons and the third party can only be a looker-on?

A. S. P. BHIMJI (Nairobi)

What has happened to the two Boses—Nitin and Devaki?

Something happened to Devaki and he came to Bombay and produced 'Apna Ghar'. He has gone back and he is alright now. Now something seems to have happened to Nitin. He has recently come to Bombay. Let us see when he gets cured.

What was the idea of Director Mehboob in presenting Sitara in a semi-nude role in 'Roti'? I didn't like that scene.

Mehboob thought he was showing conditions in your part of the world. And now you turn round and say you didn't like it. How ungrateful?

MISS KAMALA (Masulipatam)

What do you think of the idea of educated girls marrying film actors?

It will be more comfortable to commit suicide.

MINOO TODIWALA (Surat)

How long would you like a cinema programme to last?

As long as it doesn't get boring. An Indian picture usually manages this within the first fifteen minutes.

DEWAN CHAND BANSAL (Delhi)

Give me the definition of a woman?

Look at your own mother and read the definition yourself. There is nothing greater than her in the entire world.

K. S. BHATNAGAR (Indore)

Who is the heroine of Shantaram's "Shakuntala"?

For screen purposes, Jayashree; for publicity purposes, Mrs. Shantaram.

J. MADHAV RAO (Madras)

Who is the best singing female star?

I like Kanan Bala—nowadays Kanan Devi.

NOOR AHMED (Bangalore)

If I come to Bombay, will you show me round the studios?

No. What do you take me for—an American Express guide?



Director Kedar Sharma likes to give photo-teasers. Here is Shamim with glorious youth in "Gowri", a Ranjit picture.

Romance tuned to Radio



and
**JINGLING
COINS!**

NEW HUNS PICTURES'

NAGAD NARAYAN

PAISA-BOLTO-AHE (IN MARATHI)

Starring

LEELA DESAI

BABURAO PENDHARKAR

KUSUM DESHPANDE & OTHERS

It will be Soon Ready
For Release!

PRODUCER:

**BABURAO
PENDHARKAR.**

DIRECTOR:

**VISHRAM
BEDEKAR.**



A "SILVER SCREEN EXCHANGE" RELEASE.

AMARSINGH AHLUWALIA (Simla)

Is there any institution where one can have good training in the art of film direction?

Yes, there is one now—the only one. The Film Academy of India, Kalamandir, Parel, Bombay, where you get the chance of learning under India's greatest director, Mr. V. Shantaram. Have you ever heard of that name?

I am a Sikh. Is it necessary that I should 'lighten' myself before the gates of a film studio are opened to me?

Our film industry has no communal-prejudices. A Sikh is as good an Indian as any one else and no studio can dare keep a Sikh out on this ground. We already have a few Sikhs—beard and kirpan complete—working as recordists and clerks and they are doing splendid work and get along splendidly with their colleagues. If you are thinking of acting, your beard may prove a big hurdle but in technical fields you are quite welcome—beard or no beard. The Sikh beard has been our nation's bulwark in times of war. Why should the film studios fight shy of it? Come in and make that beard of yours a mascot of success in our film industry.



Rama Shukul has a splendid role to play in "Dukh Sukh" a social picture of Ranjit.

SHEWAK RAMCHANDANI (Mirpurkhas)

That day I heard Dewan Sharar broadcasting the review of 'Bhakta Surdas' on the A I R. He praised the picture very much. Why?

Dewan Saheb probably thought that Surdas would be hurt and he could not speak ill of a dead man, least of all, of a dead saint. I have no respect for saints, dead or alive. You read my reviews.

V. K. FAZHER RAHMAN (Bangalore)

Is Mohsin Abdullah of Bombay Talkies in any way related to Miss Neena of Shalimar?

Not just any way. Oh, never mind, I can't give the secret away.

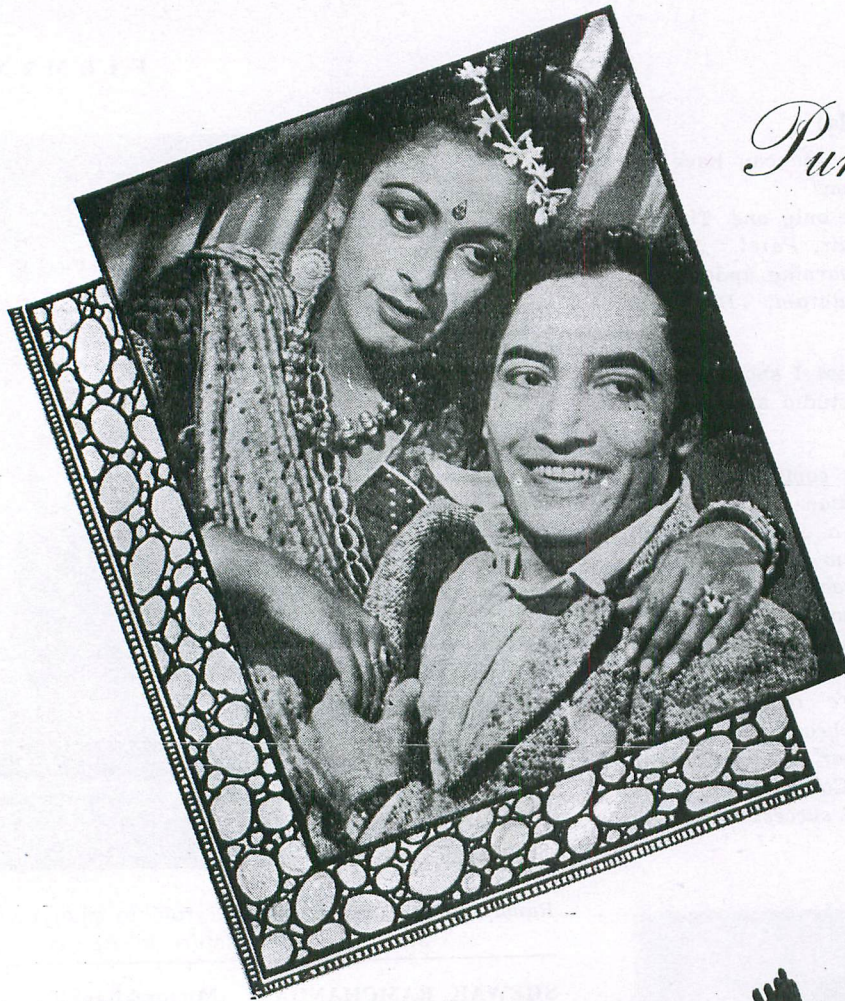
RABINDRANATH GUPTA (Lahore)

Tell me how did you manage to find such a beautiful girl like Sushila Rani as your secretary?

It is the other way round. She managed to find me at a local restaurant. She had been reading 'filmindia' for years and she had always wanted to meet me through sheer curiosity. When we came face to face accidentally in a restaurant, the sight of the huge me took her breath away. Recovering that breath she said, "Sit down here, Baburao, I want to have a good look at you." Quietly I obeyed and I am still at the obeying end of the friendship. I have always worshipped



Smilingly Veena takes the stellar responsibility in "Yad" an Asiatic Picture directed by Mazhar Khan and now running at the Novelty in Bombay.



Purnima Productions

presents

KISHORE SAHU
PROTIMA DASGUPTA

with

RANI BALA
MONI CHATTERJI
RAMESH GUPTA
GULAB
BADRI PRASAD

in

RAJA

*the most romantic dance drama
ever filmed.*



Story, Screenplay and Direction :

KISHORE SAHU

For Particulars :

PU RNIMA PRODUCTIONS
160, HORNBY ROAD,
BOMBAY.



In "Fariyad", a Ranjit picture Nurjehan provides the usual sex-appeal.

beauty and in this instance I didn't mind some one so delicate and so charming tossing me about a bit.

MISS INDU SETHI (Lucknow)

Do you think that Sushila Rani's article on kissing will affect the directors? Will they consider giving us kisses on the screen?

It is reported to have affected some of our screen girls who are anxiously avoiding their enthusiastic directors who insist on having private kissing rehearsals.

Is Kumar again 'begging for a job' or 'giri-gazing' at Marine Drive?

He is crystal-gazing as a producer—to see what the future has in store for him. In the meanwhile, he will be playing the title role in "Akbar the Great" to be produced by Kamalroy Pictures.

GIRDHARI (Karachi)

Can you give me some news about Motilal?

I have not seen Motilal recently. The last time I saw him, some months ago, he was standing before his mirror at home and wondering about his 'handsome' face. I think he is still there. He has no neighbours from whom I can inquire. They are reported to have fled from the building because our playboy insists on learning music in the mornings. One of them thought that Motilal very often sang in his sleep. You can well imagine what

would happen to our so laboriously established civilization, if Motilal insists on singing so regularly.

T. L. S. KUMAR (Bangalore)

In 'filmindia' of December 1939, Baburao Pendharkar advocated cutting down the length of our pictures and producing newsreels, shorts and cartoons. Pendharkar himself is a producer, why does he not set an example by producing short films himself?

That is one thing about Baburao Pendharkar. He has plenty of ideas for others and being a fair minded man he does not like to use an idea himself seeing that he has given it away to the world already.

Is Shantaram's "Shakuntala" based on Kalidas' immortal classic.

Now, listen, old boy, don't talk so silly again where Shantaram is concerned. Kalidas was born to write the story for Shantaram. Having written it he died quietly and has been waiting for Shantaram to be born. When Shantaram opened his eyes, he couldn't find Kalidas. So in sheer annoyance he took up Dewan Sharar.

Between Shantaram and Dewan Sharar. Kalidas' Shakuntala will be born. I hope Kalidas re-



In "Bhalai", a social story of Silver Films, Sitara gives some pathetic work.

BACK FOR GREATER GLORY

RENUKA DEVI

IN
1943's
All-Star Musical

Vaswani Art
Productions'

S A H A R A

Director:
J. P. ADVANI

Music by:
GOBINDRAM



FOR
TERRITORIAL RIGHTS,
APPLY;

with:
Narang, Pran, Meena,
Razia Begum & Irshad

Watch
Out For
Next Title

VASWANI ART PRODUCTIONS
BOMBAY MUTUAL ANNEXE, GUNBOW STREET.
FORT, BOMBAY

Under Production
at:
Pancholi Studios
LAHORE

cognises her.

LALCHAND CHAWLA (Karachi)

Is there any private home tuition in the Film Academy of India?

The Film Academy has been started to give open-air training, because some of our film girls get plenty of private home tuitions from some of our film directors in film acting.

K. SUKUMARA MENON (Palghat)

What is Sohrab Mody doing nowadays?

He is directing and producing 'Prithvi Vallabh', a classic story of old times written by Sjt. K. M. Munshi. I think it should be a great picture. The thought, however, that Sohrab is acting King Moonj makes me perspire in fear.

K. T. GIRDHARI (Shikarpur)

I have just listened to the charming music of Miss Sushila Rani on the radio. I never expected such a golden voice from her. How did she get that voice?

I don't know how she managed to get that voice, but it is not a golden voice. It is a human voice—very human with an emotional throb in every note. Isn't it enough to hear her sweet music without wanting to know how she got that voice? Radio listeners are lucky—they will always hear that thrilling voice which you call golden. I know another note in that voice which is



Sardar Akhtar has a good role to play in "Fashion" directed by Mr. S. F. Hasnain.



A. Shah acts a "munim" in "Kanoon", a social picture of Kardar Productions.

not very pleasant to hear. But she reserves these special notes only for me. Those notes are also metallic but not golden.

R. P. SHARMA (Naipal Gunj)

Please tell in plain words, what is meant by "Love at first sight"?

Desire, first and last.

B. BEHARILAL (Lucknow)

What is the basis of the entire film industry?

Money and sex.

A. K. EBRAHIM (Erode)

Why can't Mr. V. Shantaram act in films?

In making faces he is afraid of losing face.

S. V. S. SINHA (Agra)

My beautiful sister-in-law often tells me that you are a very good man?

Well, you can't stop the world from talking. Poor girl, she is on the wrong track.

NARENDRA SINGH (Rajpipla)

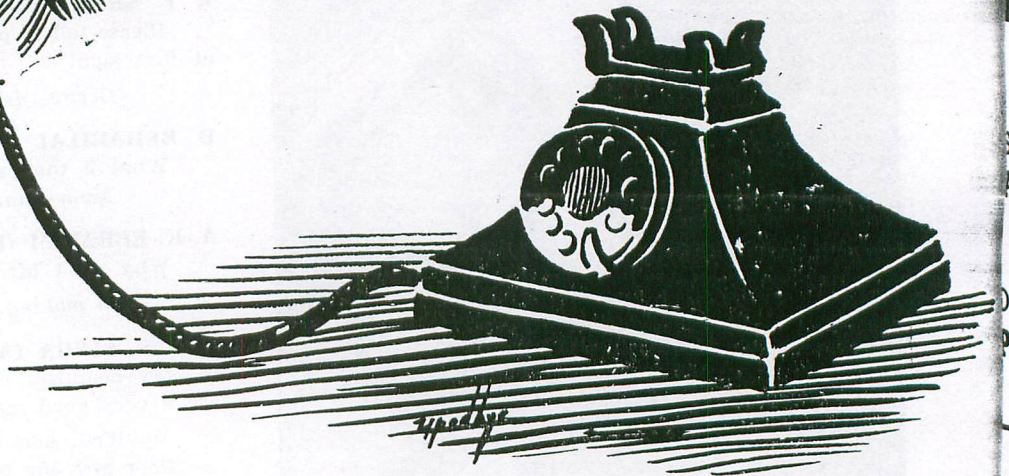
I hear that Kamalroy Pictures will be presenting your charming secretary, Sushila Rani, in 'Akbar the Great'?

No one is presenting my charming secretary anywhere without me.



"NEVER MIND THE
WRONG NUMBER,
MR." THIS IS
VEENA SPEAKING

"I PROMISE YOU FULL TWO HOURS
OF CLEAN ENTERTAINMENT AT
NOVELTY, GRANT ROAD, WHERE
ASIATIC PICTURES' "**YAD**" IS
RUNNING."





Lovely Veena

- The New Lark Of The Indian Screen -

COMES TO CHARM YOU WITH
HER MELODIES

in

ASIATIC PICTURES'



— A Touching Tale of Human Emotions —

Songs:

Arzu Lucknavi

Dialogues:

Pandit Shiv Kumar

Starring:

VEENA
MAZHAR KHAN
SATISH
AZURIE
SHAHZADI
CHANDA
HADI
INDIRA

Directed by:

MAZHAR KHAN

Music:

K. DUTTA



Running To Crowded Houses

NOVELTY GRANT
ROAD

A New India Film Corporation Release—

prelude to pleasure



More than merely a 'star'

value cigarette, **TENOR**

has become a tradition of

pleasure packed

in a tin! With

cigarettes gone



up these days, **TENORS**

can definitely promise a

new high at low

cost in luxurious

smoking. **TENORS**

are guaranteed 100% **PURE**

a quality **VIRGINIAN**

that adds new

zest to your

evenings out .. a de luxe

cigarette worthy of

your company.



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Sir Chimanlal Setalvad And Indian Films

Condemns The Human Material In The Industry

(By: Our Special Correspondent)

Unlike some puritanic, glum-faced politicians in our country, the Liberals, though among the oldest, have not lost their zest for a full life. They don't fast, they don't shave their heads bald, they don't mortify the flesh, they don't decry art and scoff at the radio, cinema and such other modern amenities as the handiwork of the devil. They may take their politics rather lightly and dismiss them off with an annual conference and a few statements to the press; but then they make the best use of the good things of life.

Veteran Liberal Sir Chimanlal Setalvad is no exception to the rule.

Liberalism may be a dying creed; but the Liberals are active. And one of the most active among them is Sir Chimanlal. To the deeply lined, weather-beaten face that

speaks volumes for the cares of a long, illustrious and multi-sided career, the cinema industry seems to have added its own quota of wrinkles lately, for who does not know that Sir Chimanlal has been closely connected with the Bombay Talkies?

In an interview that lasted nearly an hour, he frankly discussed with me various films, film producers, financiers, directors, actors, actresses, their idiosyncracies, film critics, "filmindia", kisses, saints and communalism. The key-note of all his utterances was: "The film industry is not yet in the right hands, though it is steadily coming into its own."

* * *

Straightaway and in a forthright manner, Sir Chimanlal began, "As an industry the film industry is seventh or so in the scale of im-



Sir Chimanlal Setalvad Kt., lawyer and politician.

portance in this country. But it has not yet the status it deserves. It can be very much higher if only the right type of people start taking an interest in it. Why shouldn't more and more educated people turn to the films for a career?"

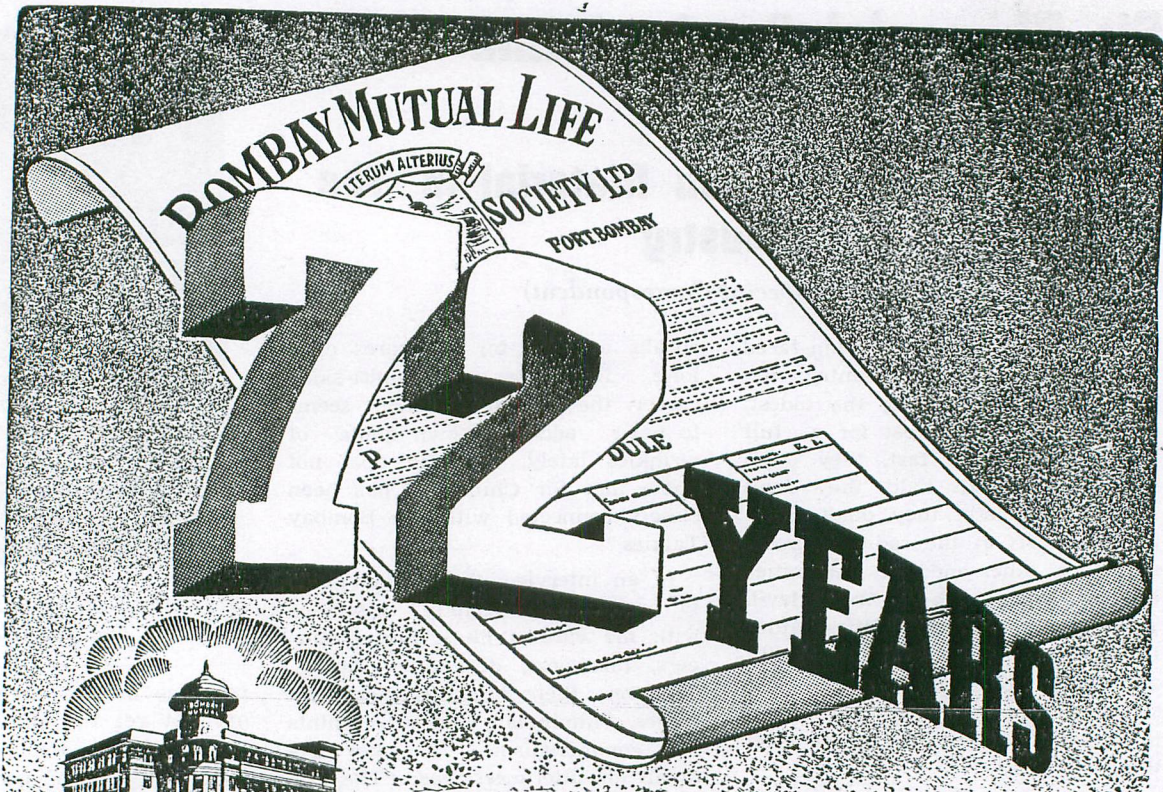
The brave Liberal chief was blunt. He had found that there was as yet no strict business morality binding those interested in the industry. He illustrated his point. Suppose a certain artiste captured public imagination, a rival producer would try his best to pinch him away by dangling a tempting price before him. This nefarious practice set the value of artistes rocketing sky-high and their heads swelling to the bursting point.

"Take, for instance," said Sir Chimanlal, "the cotton industry or any other well organised industry for that matter. An employee leaving one firm will never get admission into another unless he secures a decent certificate from his former boss and has a valid reason for leaving him. This system checks the wayward migration of employees from one firm to another and introduces a healthy spirit of fellow-feeling and good will among the top-men of the industry".

"Why shouldn't the film industry copy this?" he asked, "for it would



Khursheed comes once again in "Chhoti Ma" a Ranjit Picture.



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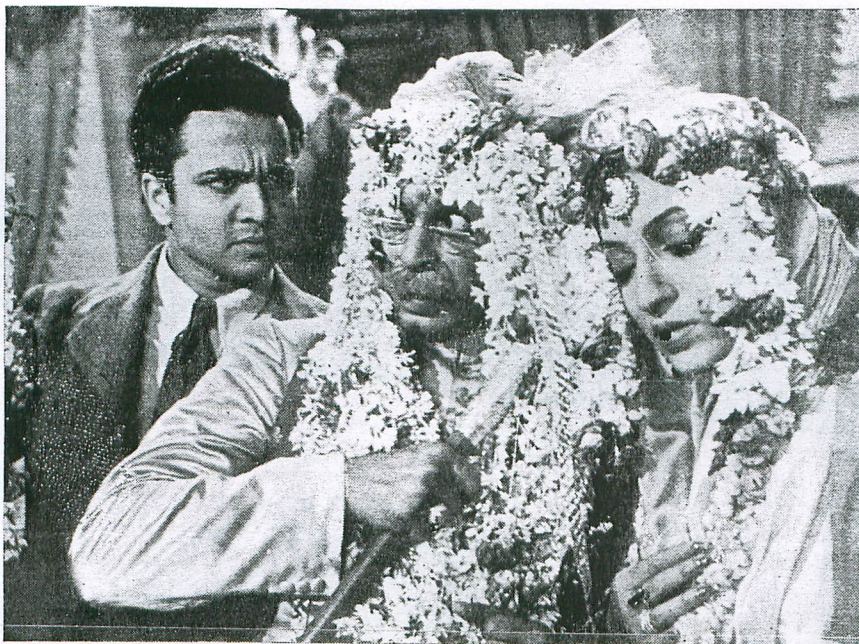
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When old age marries youth, the bridegroom hides his face behind flowers. See, "Kanoon", a Kardar Picture.

cure some empty-headed artistes of their vanity and would bring more system and certainty into the industry."

Sir Chimanlal complained that high finance was still fighting shy of the cinema industry. It was mainly because of the risk involved. Often no financier could be dead certain that a picture on which he had invested would ever be completed. Even if completed, he couldn't be quite certain that it would bring in money. Hence, big financiers, if they lent money at all, made certain that the lion's share of the profits went back to them. Sir Chimanlal had had prolonged arguments with moneyed men on this point; but they couldn't be brought round to a more agreeable mood.

Expanding on the subject, he said, "In the textile industry, for instance, or for that matter any other enterprise of the type, you deal mostly with machines and tractable material. But in this film business one has to deal with uncertain human material, often capricious and eccentric to a point."

With an intimate knowledge of

working conditions in the industry, he said that minor ailments like headache, tummy-ache and dyspepsia were quite the thing when an actor took into his head that he was important enough to hold up production. The female of the species

was even more susceptible to illness. A rash word or a tactless gesture might send an actress to bed for many a long day with pleurisy, a persistent cold or some other equally suitable excuse. Then the cameraman might develop a sty in the eye, a singer might get a sore throat and a minor actor, a baby. One couldn't imagine how many mishaps and misfortunes and minor ailments to which the human species is heir to, might delay the progress of a picture, put the company to loss and drive the producer near-mad.

That is not the end of the complaining Liberal's charge-sheet against the industry. He had one more grievance and quite a serious one too: that the atmosphere in many studios is far from congenial and far from what it should be.

All these problems, said the progressive Liberal Knight, presented a challenge to the educated young men and women of this country. They should boldly come forward, clean up the place and make it habitable for decent people.

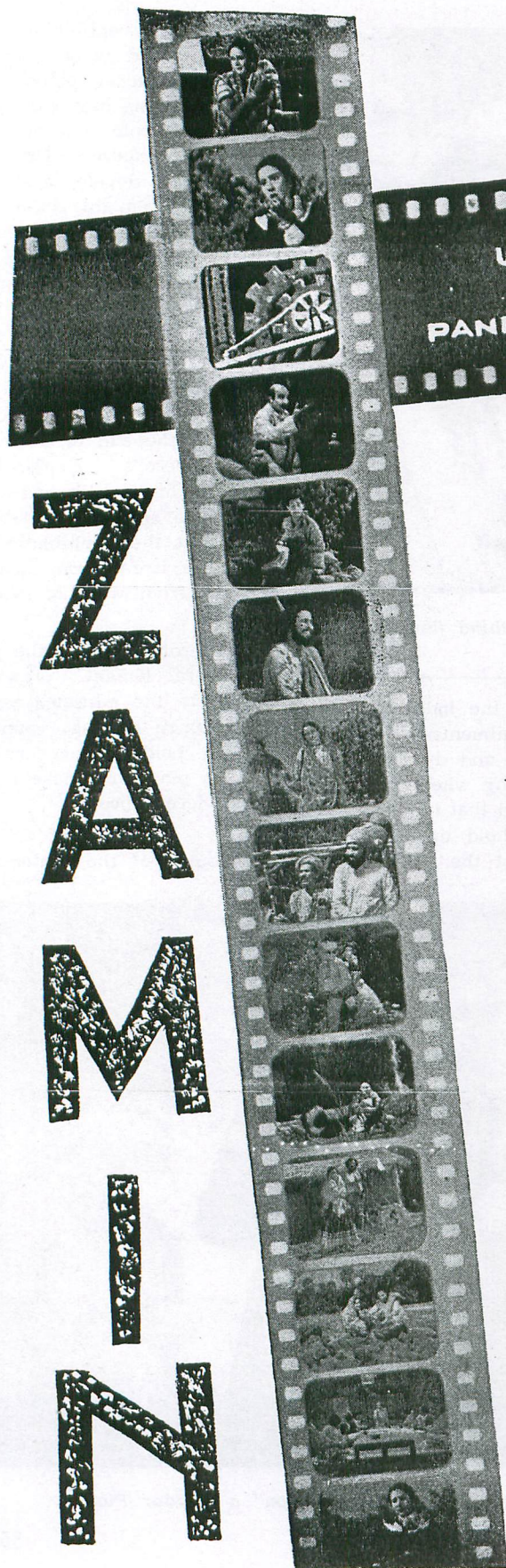
* * *

In the course of the interview,



Ullhas meets his new mother in "Kanoon" a Kardar Picture.

Z A M I N



Written by:
PANDIT SHIVKUMAR.

Directed by:
ANANDKUMAR.



Picture:
K. H. Kapadia

Sound:
J. B. Jagtap

Art:
Lachhman

For Particulars:- C. P. & C. I.
New Central Talkies Circuit, Ltd.
MATUNGA — BOMBAY.

Other Territories:-

Anand Brothers (Producers)

Goregaon : BOMBAY. MALAD. P. O.

Sir Chimanlal had settled into a mellow mood, mildly sarcastic, but generally constructive. He had put his leg up against a nearby table and was leaning back on his chair. And it was quite a rare privilege, I must admit, to sit before him and bask in the after-glow of half a century of tireless Liberalism and a successful legal career.

Persistently and, at times, irreverently, I shot my questions at him; and, good-humouredly and forgivingly, he answered them all. Now and then a quizzical smile flitted across his face and a merry twinkle was none too evident in his eyes.

"What pictures have you liked most?" I asked.

He promptly answered, "Light social comedies of the type, 'Bandhan', 'Kangan', 'Jhoola' and 'Kismet'. With sweet songs, simple dances and plentiful romance, these pictures have proved tremendously popular with the public." Strangely enough all these pictures have been produced by the very company with which he is himself associated.

To the question, "Would you encourage the production of tragic themes?" his answer was, "No harm, but the public won't part



Between Mubarak and Rama Shukul, Alaknanda forges a small thrill in "Fariyad", a Ranjit picture.

with their hard-earned money at the box-office to weep at the end of it all and go home with gloomy, suicidal thoughts."

On the advisability of importing kisses to the screen, his opinion was definite, though a bit orthodox. "We needn't introduce western rea-

lism into our pictures. We need only be realistic in our own way. And restrained love-making is quite realistic in India."

Asked what he thought of the quality of film criticism in this country, he said "Oh, that is a rare commodity. What we generally have is just a collection of flamboyant adjectives and adverbs culled from King's English and served up as genuine criticism."

But the highly critical and highly fastidious Liberal leader had not the shadow of a doubt that "filmindia" was the best film magazine in the whole of India.

* * *

Sir Chimanlal had four suggestions to make before the interview was interrupted by the arrival of a visitor: that more documentary pictures should be produced and that Ranade, Gokhale, Tilak and Dadabhai Naoroji could be excellent themes; that India should produce her own newsreels; that films propagating communal unity should be encouraged; and that there should be travelling cinemas all over the countryside for educating and entertaining the rural areas.



Mehtab is at the cycle in "Kanoon" the new Kardar Picture.

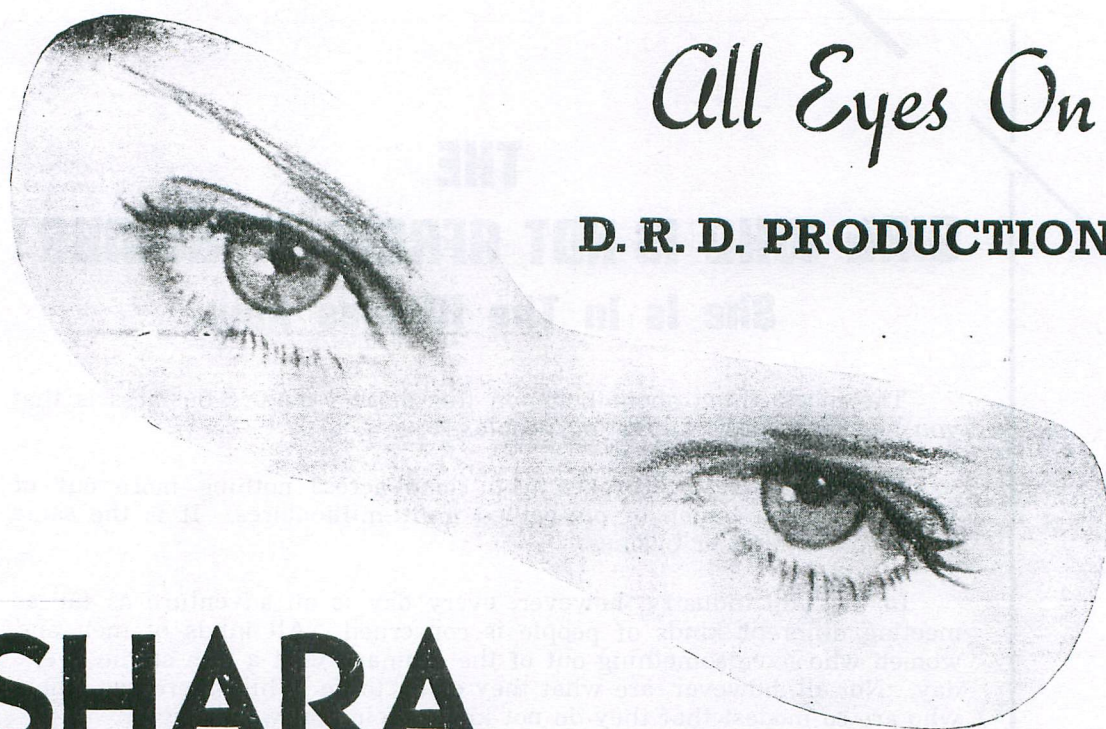


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In the film industry, however, every day is an adventure as far as meeting different kinds of people is concerned. All kinds of men and women who have something out of the ordinary visit a film studio every day. Not all, however, are what they claim to be. While there are others who are so modest that they do not know their real worth.

One such person, a charming young girl with the most ravishing smile on her face, was a welcome visitor to the offices of Acharya Art Productions. Producer-director Acharya being most democratic and easily accessible of our movie bigwigs, immediately saw her.

"I come from Calcutta," began the girl, "and will be glad if you can give me some work".

Even in the film world where the girls are pretty bold and matter of fact, this coming to the point all at once rather impressed Mr. Acharya. What impressed him more was the self-reliant way, in which this little slip of a girl—she was hardly 17—carried herself. At the mention of Calcutta, Mr. Acharya switched on his conversation from Hindi to Bengali. You know Mr. Acharya can speak Bengali as fluently as any Bengali, having been in Shantiniketan for a number of years.

"Were you there when these Japanese bombed the City?" "Of course, I was".

"Weren't you afraid?" "Why should I be? I am used to risking my life every day. I have been a circus girl."

The result is that this most extraordinary of girls is in the movies now. She has been assigned a role in Mr. Acharya's third picture, starring Motilal and Anjali, now on the floors at Shree Sound Studios.

Jamnadas Mehta Is Interested In Films !

Says "Times of India" Misleads !

Surprised At Sardar Vallabhbhai Having Imagination !

(By: Our Special Correspondent)

"Of course, I am interested in films. In fact, I am interested in everything under the sun (he didn't mention the moon) that makes for the all-round progress of my country and I have a complete idea as to what extent the films can be harnessed as a contributory force to that end. There can and must be a rational and well-thought-out policy even as regards film production. It must have a place in the national reconstruction programme. I was glad to notice in one of the issues of 'filmindia' that Sardar Vallabhbhai Patel has supported this idea because I did not expect Gandhite politicians to have that much imagination."

Such was the full-throated welcome Mr. Jamnadas Mehta, one of the most versatile, well-informed and studious of our public men, gave to my mission when I called on him the other day for a chat on films and their functions.

"How can you have any policy unless you have power to enforce it?" I interrupted, "Who cares for

well-thought-out policies and plans in the film industry?"

"That is quite correct. Only a Government can enforce policy and plans. But before you become a Government, you have to form parties on well-defined principles, formulate programmes of work and there can be no programme unless you have definite ideas about what you want to achieve when you get the power. I welcome Sardar Patel's pronouncement from that point of view. In western countries they approach electorates and constituencies in advance with their programmes, enlist their support by educating public opinion, while we do very little of that kind here. We are satisfied with only 'Mahatma Gandhi-ki-jai' and don't take the trouble to think about anything as if he is the chartered monopolist of all thinking for the nation". He stopped for breath and swung round again. "Besides, I want to ask you what serious effort has ever been made and by whom to approach our film producers to tell them what we want and how we

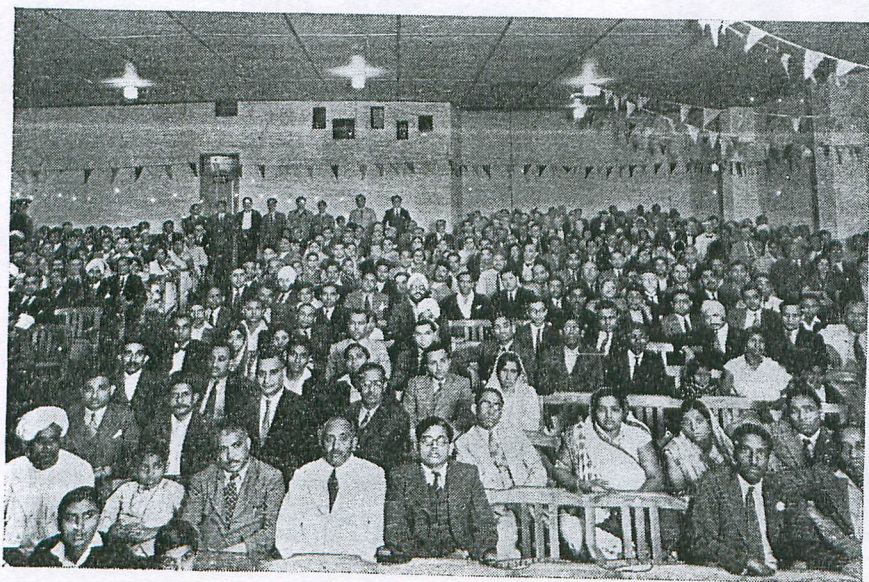


Mr. Jamnadas Mehta, public speaker, politician, scholar and what not.

want it. Organised public opinion has never had a chance with film producers. No literary, social workers' or political conference has ever asked a committee of competent men to meet our film producers individually or in a conference and tried to be helpful to them. Organised public opinion may not possess the enforcing power of law but it will surely influence the activities of film producers if it is properly made to reach them. At any rate that is the only way to improve matters, at this stage, if you think improvement is necessary."

"Improvement is undoubtedly necessary. There is discontent among film-goers at the fare they are getting but it is beyond ordinary people to do anything effective about it", I said in a tone of despair.

But he was not down-hearted. He had read about a small conference held at Hirabaug, a few days ago in which was demanded nationalisation of the Indian screen, whatever that might mean to those who passed that resolution. The conference had suggested that film producers should take expert literary and research help while producing historicals and documentaries; they had also condemned pictures having excessive sex appeal. That was the way to form and express public opinion. He wished more well-known persons had attended the conference and passed resolutions of a more definite character. And he started again.



Here is the auditorium of "filmindia" in Nairobi christened in appreciation of the services rendered by the magazine



BENGAL AGENTS: DINESH & COMPANY.

FEARLESS REVIEWS OF 'FILMINDIA'.

"Our film critics, literary men with creeds and character and the newspapers, I am very sorry to say, are not alive to their obvious duty in this matter. The daily newspaper press, in particular seems to have been entirely purchased by the film producers. What they claim as their reviewing pages are more or less mere extensions of the advertisement columns. I rely chiefly on the 'Times of India' for my news and I have almost invariably found its film reviewing pages misleading. There is hardly any criticism, whether literary, technical or constructive. It is all praise in superlatives of all pictures, almost in the same words and I consider this very deplorable. I am glad to state that your 'film-india' is an unique exception in this respect. I have very often admired its fearless reviews".

"Even as things are, what would you suggest by way of immediate improvements?" I hastened to ask just to save my tribe of film journalists from further condemnation from Mr. Jamnadas Mehta, after explaining apologetically that capitalists had made newspapers a mere trade. There was little idealism left in the profession of journalism. Mr. Jamnadas observed, "Capitalism is a corroding influence in every field of activity. Morals and ideals have place in capitalist economy only so far as they help to fill the pockets of those who are already rich and want to get more so."

"In regard to film production also, we cannot get away from the fact that producers are there in the industry to make money. I grant the fact but I feel that they do not even know how to make money. Consistently with improvements in standards and by providing for variety they will be able to make more money. They have now shortened the length of feature films by compulsion. In order to have a full two and a half or three hours' programme at the theatres, showing Indian films, they must now have short films. No Indian producer seems to be aware of this. I do not hear anywhere of any activity to

produce shorts. The Indian Movie-tone News is doing something but that is Indian only in name, like our Indian Civil Service. India is so rich in subjects for shorts that without expense and in the midst of production of feature films they can easily make short pictures."

"Would you please particularise a little in this respect?" I cut in with a view to have concrete suggestions.

"It is difficult to do so off-hand. I must have a little time to be able to draw up a scheme. But I can surely think of some subjects immediately. We get a number of mythological pictures. Along with the picture of a saint, an exhibitor can, with advantage, show a film of all the sacred places in India. Take Dwarka or Mathura or Rameshwar for instance. A thousand feet with a good commentary consisting of history, present conditions, sinfulness in the sacred places, ideas of reform and the cultural importance of each of these places would be welcome any day. Our ancient historical places, monuments, natural scenery can be exploited to this end. Not that producers will not be able to do this easily but nobody thinks on new lines. There is nothing like a brain trust in any studio and pro-

duction on old-fashioned patterns is just a matter of drift."

TIP TO BOMBAY MUNICIPALITY

"Cannot important institutions like the Bombay Corporation do some educative and health propaganda with the help of films? You have been in the Bombay Corporation for a sufficiently long time and you can perhaps do something?" That was good to rub in, I thought.

"Even here, I am afraid, individual proposals have hardly any practical value", said the quick-witted politician. "People must act in a concerted way to get things done. You are making a good suggestion indeed. How Bombay gets its electricity? How Bombay gets its water supply? How to keep away from Malaria and Consumption are subjects that can be best tackled in short instructional films by a Municipality like Bombay. But for anything to succeed, there must be a desire to do and a determination to see it done."

Mr. Mehta had to go leaving a lot unspoken. But I hope to get him again as he assured me that he would do for the improvement of Indian films anything that he could, though that may not be part of his normal public activity.



Director Mazhar Khan has an advance-aside with his artistes before taking them on the sets of "Yad", an Asiatic Picture.



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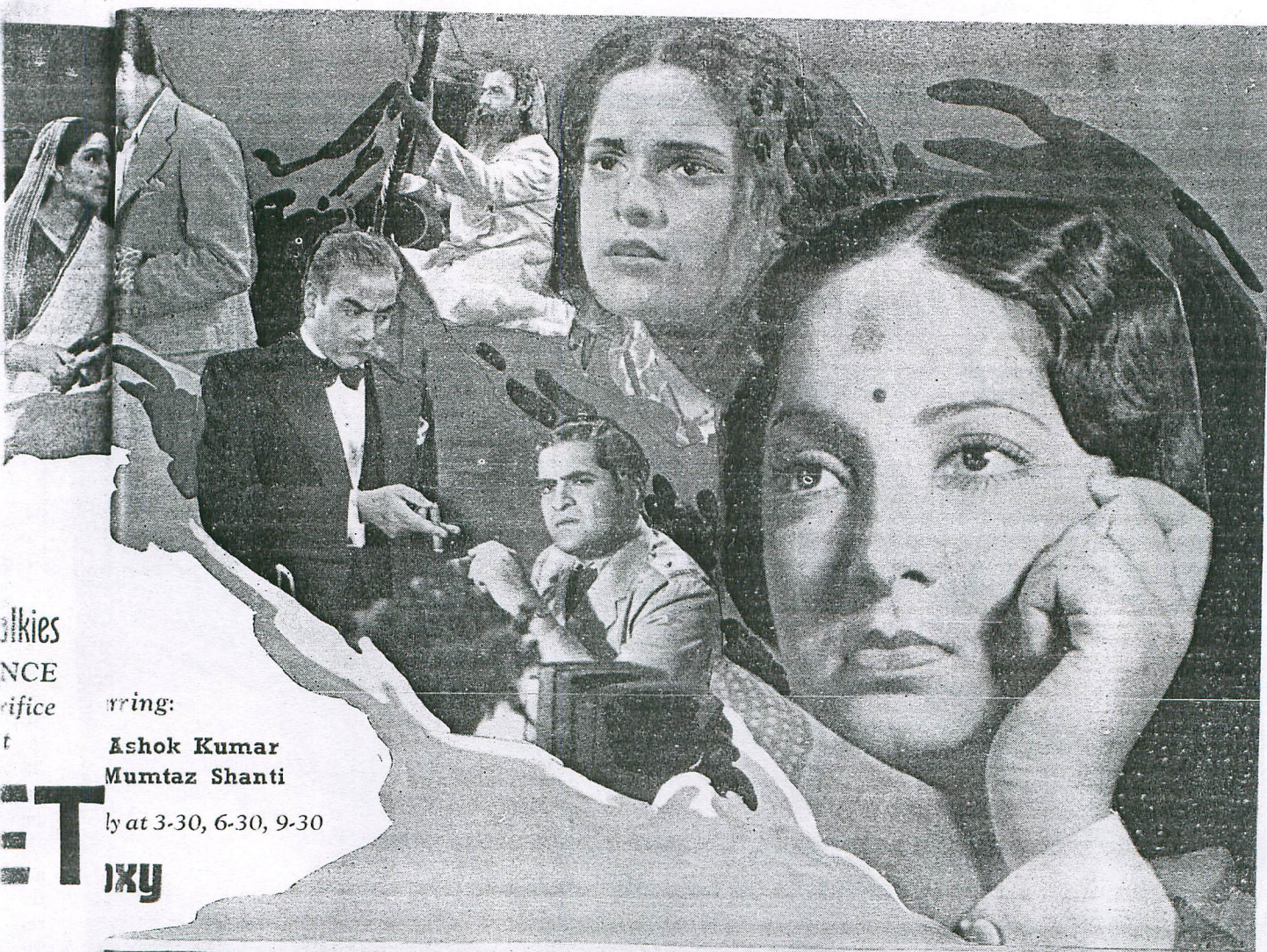
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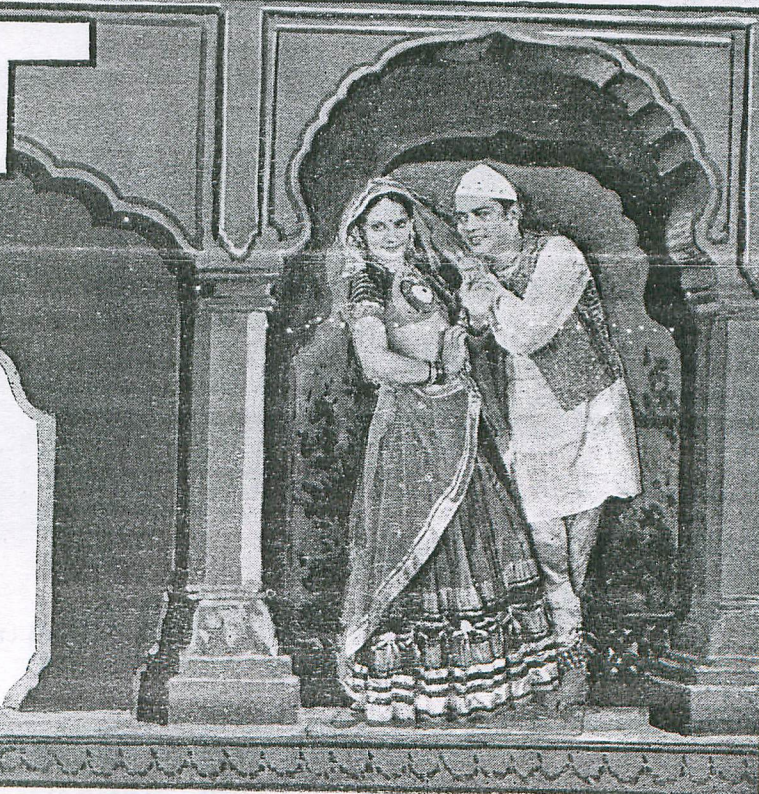
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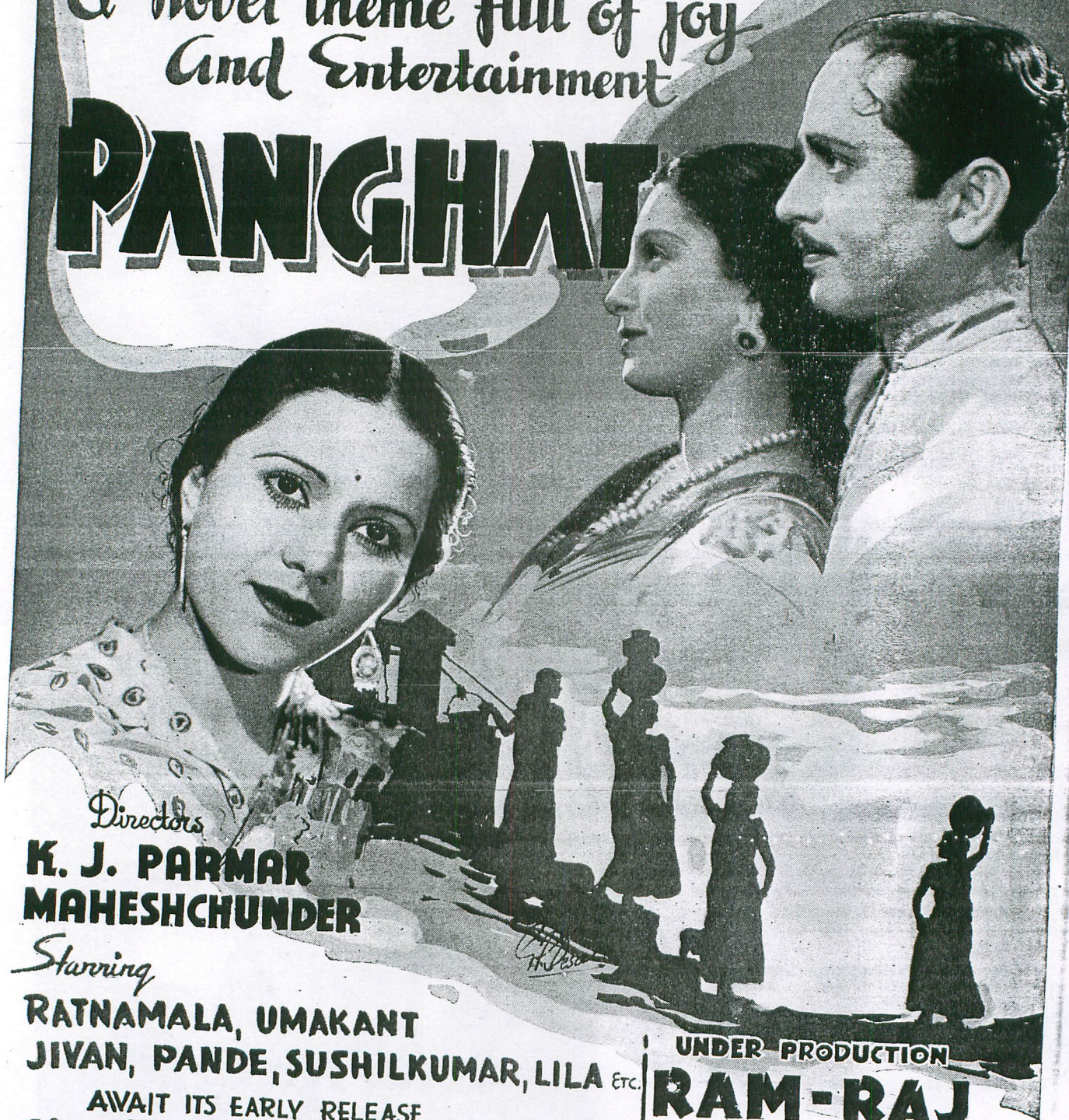


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OUR REVIEW

"Sharda", Kardar's Double - Quick Money Maker!

Picture Presents Good Music And Entertainment!

This is one of those light subjects which clever producers like Kardar turn out so often to make a little money forgetting for a moment the social significance of their existence as motion picture producers.

"Sharda" is a sweet picture to look at. It is a breezy comedy which keeps you in good humour all along and does not get you bored even for a minute. And though the producer pretends to give the picture an educational complex by calling it "Sharda", there is nothing actually in the picture to support this pretence.

From this view point "Sharda" is a disappointment. On the contrary the picture makes a rather reactionary impression by its unfortunate circumstance of an uncultured, uneducated waster roping in an educated wealthy girl as his wife.

The story writer creates a peculiar confusion by presenting contradictory situations.

Sharda, an educated girl, is shown as a wise woman, because of her education, who chooses her man for the qualities of his heart, while Ashok, a man with a higher education than Sharda, is shown as condemning his own uneducated wife and running after an educated girl.

While Jaggoo, the waster, is often condemned by almost everyone in the story for his illiteracy, his married sister Sarojini is glorified as the traditional Hindu wife who, though she is uneducated, provides a beacon light of guidance to every educated woman in the world by virtue of her loyalty and devotion to her husband. Such contradictory characters only help to make a

mess of the theme which Kardar set out to present. I don't think even Kardar, himself, knew what he wanted to tell and he seems to have escaped the conclusion by the back-door of comedy.

A THIN STORY

"Sharda" is a story between three families. Jaggoo, Sarojini and their mother constitute an impoverished and uneducated but a well-born family of the one part, while Ashok,

S H A R D A

Producers: Kardar Productions

Language: Hindustani

Story & Dialogues: M. Nazir

Songs: D. N. Madhok

Music: Naushad Ali

Photography: .. D. Divecha

Audiography: M. Katrak

Cast: Mehtab, Wasti, Nirmala,

Ullhas, A. Shah,

Badri Prasad and others

Released At: Minerva, Bombay

Date of Release: 23rd Jan.

1943.

Director

A. R. KARDAR.

the London returned barrister and his two parents, with education as their sheet anchor, form the other part. The triangle is completed by Sharda, B.A. with her mother, having both education and money.

Sarojini is married to Ashok in early youth. But when Ashok returns from England, he feels ashamed of his simple, unsophisticated, old-fashioned wife and looks longingly at Sharda, B.A.

Jaggoo is an uneducated waster who spends his time and slender resources in the hobby of cock-fight-

ing. He brings the family into disrepute and annoys everyone continuously by his irresponsible ways.

Ashok soon spurns his wife and makes himself miserable. Ashok's mother notices this and goes bride-hunting. She meets Sharda's mother and brings together Sharda and Ashok. But Sharda soon discovers Sarojini's state of mind and decides to teach a lesson to Ashok. Ashok and Sarojini are estranged while Sharda gets interested in Jaggoo, the uncultured—and goodness knows why.

The mix-up between these different characters continues with the help of a Shikarpuri Munshi, till Sarojini meets with a convenient motor car accident and all the fog is cleared in a few minutes. Immediately every one gets the right vision which years of education could not give them before. I hope we have more motor accidents to train us this way.

Sarojini vindicates the traditional glory of the ancient Hindu wife by her triumph over circumstances. Ashok bends before the altar of loyalty and devotion. Sharda, B.A. gets interested in Jaggoo, the uncultured, for his qualities of heart. And the whole thing ends satisfactorily for all, as was expected in the very first reel.

As a comedy without any serious design, "Sharda" makes a delightful motion picture, but as a motion picture with pretensions to teach the people something it fails to appeal.

The story is very thin and lacks both theme and incidents. Had it not been for Kardar's distinctive art in framing and mounting a picture, "Sharda" would have proved a failure. It is very praiseworthy for Kardar to have lent the picture so much zip and polish with such a poor story material.

NOT CLEVER DIRECTION

Admitting Kardar's excellence in technical presentation, his work as a director cries for some scathing criticism.

Motion picture direction becomes an art when it does not intrude on the spectators and only when the artistes give expression to their in-

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Screen Play
SNEHAPRABHA



Direction
JUNNARKAR

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dividualistic histrionic talents. This principle, however, does not hold good in Kardar pictures—in almost all the pictures I have seen. Kardar's artistes do what Kardar tells them to do. Very often they just ape Kardar's own mannerisms, which are so obvious and distinctive and which have become so familiar through several pictures.

So when Wasti in the role of the clumsy Jaggoo bends and twists and makes faces he gives a performance of Kardar's mimicry. Likewise when Ullhas strides about the room as Ashok, the barrister, he portrays Kardar's conception of how a London trained barrister should walk. And when Nirmala blows her nostrils in and out in emotional excitement, once again we get a glimpse of Kardar in an emotional upset.

A better method of direction would be to explain the psychological demands of a situation to the artistes and leave them to do their best in their own individualistic ways, rather than ask them to ape the mannerisms of the director. It is necessary that after all his experience Kardar should remove this glaring defect from his direction.

Another defect in the picture is Kardar's peculiar conception of how the educated and the sophisticated people of higher society behave in life.

Sharda is shown as an educated and wealthy girl but her general deportment is so common that one wonders whether she is at all rich and educated. The elite in our society have a peculiar dignity and polish of their own which we fail to find in Sharda.

Kardar even fails to provide the most necessary atmosphere in a wealthy home. In Sharda's house there are no servants shown. In fact when Durga, Ashok's mother, visits Maya, Sharda's mother, Maya opens the door herself, as if she has been waiting to do so and as if there were no servants in the house to do the work.

Amir Bano who acts Maya is such a crude and clumsy type for

the role of a rich well-to-do lady of higher society that one feels like running away from her the minute one sees her.

In short, the cultured side of the picture suffers terribly through lack of correct presentation of the life actually obtained in our present day society. Before Kardar takes up another picture of this type, he should study carefully the little ways and the minor graces and the subtle hypocrisies of our so-called higher classes, if reality is to be achieved in their portrayals.

BADRI PRASAD SATISFIES

Coming to the performances of the artistes, Badri Prasad, as the father of Ashok, gives a very natural and polished performance and incidentally the best in the entire crowd.

A. Shah as the Shikarpuri Munshi creates a good amount of laughter by his serio-comic portrayal and he could be said to have done very well.

While Wasti's performance as Jaggoo, the cock-fighter, proves very popular, it can hardly be called good acting because he successfully apes his director every minute, leaving his own talents out of consideration during the picture. Wasti can be called a very successful mimic.

Ullhas is less wooden than before in the role of Ashok, the barrister. His face, I am afraid, is too fat for any tender emotions.

Mehtab failed rather badly as Sharda, the educated and sophisticated girl. While real life yields an incongruous and varied pattern in the appearances of the educated and the sophisticated, the screen must strain to attain an ideal and standard pattern in presenting such portrayals. A crude and clumsy portrayal, both photographically and histrionically, which Mehtab has given provides hardly an ideal standard for the role as conceived by the author and accepted by the people.

That leaves Nirmala—advertised as the 'Girl With The Golden Voice' and as the 'New Kardar Find', in the role of Sarojini—the traditional

Hindu wife who burns incense of devotion at the altar of her husband in 1943.

Nirmal Kumari is fairly good casting in the role given to her and she does well as the meek cow-like Hindu wife, led willingly or unwillingly to the slaughter house of man. But we failed to find "the golden voice" in her music though we searched through her four songs of "Sharda".

While in this particularly sympathetic role, Nirmala could be said to have done pretty well, we doubt whether she can be asked to shoulder big leads in future, seeing the Mongolian mould of her features and her too open and constantly contracting nostrils not to forget her pouted mouth. Kardar should not risk his trade name too much by banking too long on such new "finds".

BAD SONG COMPOSITIONS

Coming to the other production values, sound and photography are uniformly good. Naushad Ali, the music director, has given some very sweet and snappy tunes which contribute a lot to the success of the picture. The dialogues are quite brilliant in parts. The songs, however, are not so happily composed by Madhok. Most of the songs are meaningless, and have no sentimental back-ground. One stumbles against familiar song-words and that is all. At places the words fall short of the musical metre and while singing they present distorted phonetics. With better songs Naushad Ali's tunes would have become more popular. Film songs must have words that will sit on the lips with ease to become universally popular.

Kardar must pay greater attention to his song compositions in future, as music contributes very vitally to the box-office success of a picture.

Well, after all said and done, "Sharda" is a very successful picture which has been liked all over the country. As a comedy, it provides excellent entertainment and it has the usual Kardar touch.



Motilal

Swarnlata

With

**BABY MEENA
VEENA KUMARI**

SUNETRA

MAJID

NAGENDRA

BHUDO

HARI SHIVDASANI



**A CHITRA
PRODUCTION**

Directed by:
NANDLAL JASWANTLAL



'Jawani' Flirts With Serious Social Problem

Poor Presentation And Poor Direction Contribute To A Failure

This is one of the concluding flickers from the National Studios which have helped to ring the curtain down on production as also on the organization. There are two more pictures to come from this studio which are produced and ready, and which will take the screen in their turn very shortly.

'Jawani' is an experiment which some interested parties probably tried to put Director Vajahat Mirza into the saddle. 'Jawani' proves that Vajahat Mirza is still a baby at the game as the horse he was made to ride seemed too big for him.

Under ordinary circumstances we should have welcomed a subject like 'Jawani' which was supposed to adjust some social evils in society. But seeing the mess that has been made of it by an amateur director like Vajahat Mirza, we are rather inclined to condemn the attempt as just so much waste of film.

A FAMILIAR STORY

The theme is very familiar as it has been propagated against through several mediums viz: the stage, writings and even through the screen several times. It is about unequal marriages generally prevalent in Indian Society.

The present picture is about an educated girl of 17 being married to an old man of 65. The booklet quotes 75 as his age while the picture states 65. Taking a mean between the two extremes, that old man should still be 70. The girl is given away because her father owes some money to the old man.

We are shown that this girl is smarter than the usual lot available in such plots and she plays a bold part not only in getting a wrong girl married to the old man and herself escaping from it, but for a time she also agrees to act as the wife of the old man with the intention of exposing him. Ultimately she does

expose the man and goes out of the picture hand in hand with her own lover.

But the whole affair is made so unconvincing from the beginning to the end that one feels as if one is facing a stupid farce prepared for imbeciles.

If 'Jawani' is any evidence of Vajahat Mirza's intellect and intelligence, we must admit that it is very poor evidence.

The screen play has no continuity throughout and keeps on being sketchy and jerky. The artistes walk in and out of the screen having delivered their dialogues without any emotion and very often without any reason.

The entire affair is so slapstick that by the time you come to the end you get utterly disgusted and curse yourself for going to see a picture like that.

In a bad picture no one could be said to have done well, and yet Husn Banoo gives a few sparkling bits of good performance, more because of her sweet personality than because of any sensible direction.

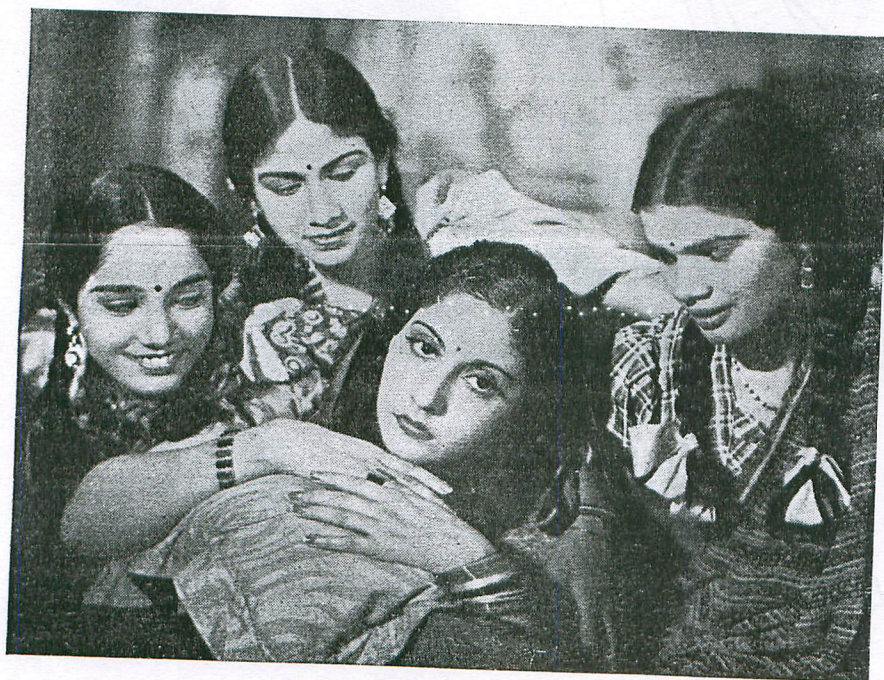
The photography is much below the average and the sound is, to say the least, utterly disappointing.

'Jawani' must be considered a complete failure as a motion picture and in these days when a choice of better entertainment is available, it will be advisable to avoid a silly picture like this one.

JAWANI

Producers: National Studios
Language: Hindustani
Story, Dialogues & Scenario: Vajahat Mirza
Songs: Arzoo & Mirza
Music: Anil Biswas
Photography: M. Bilimoria
Audiography: Mulgaokar
Cast: Surendra, Husn Banoo, A. R. Kabuli and others.
Released At: Swastik, Bombay
Date of Release: 1st Jan. 1943.

Director:
VAJAHAT MIRZA



"Come on, don't mope now" say the girls to Husna Banoo in "Jawani" a National Picture.

*We promise you'll love
this laugh show,*



**MADHURI &
TRILOK KAPOOR**

VAKIL SAHEB

Supported by:

**SHAHZADI
RAJKUMARI SHUKLA
GULAM RASOOL
PANDIT BADRIPRASAD
WASKER, ETC.**

Directed by:

MOHAN SINHA

Produced by:

KAMLABAI MANGLOREKAR



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STANDARD PICTURES, BANGALORE.

Mazhar Khan Demands Attention

"Yad" Draws Huge Crowds At Novelty

Asiatic Pictures Make A Splendid Beginning

Very few people suspected that Mazhar Khan had any latent genius in him for motion picture direction. To those close friends of his who have known him for fifteen and odd years, Mazhar has always been a happy-go-lucky fellow without a worry on his semi-bald head. No one had ever dreamt of Mazhar entertaining ambitions in the field of motion picture direction.

It was a pleasant surprise therefore to all those who saw 'Yad', to find in Mazhar not a budding amateur but a full-fledged motion picture director. For, one of the distinctive features of this picture is its subtle and emotional direction, barring a few technical flaws, which proclaims loudly that Mazhar has come to remain on the horizon of directors for a long time.

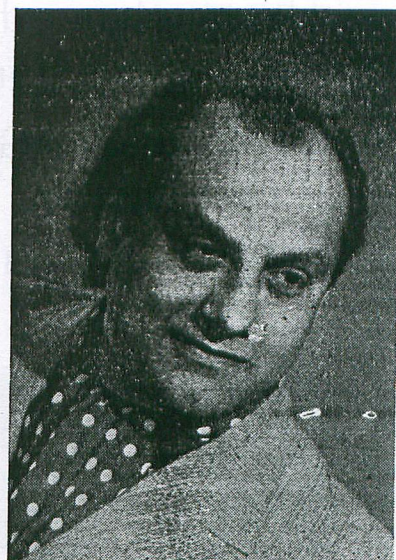
ROMANCE OF THE STREETS

Writing of the subject which he has taken for his first photoplay and boiling it down to the primary fundamentals of drama it can be merely called a love story. But the unique feature about this love story is that it is a romance from the streets picked up with an artistic delicacy and elegance to bring home to the masses some realism of life.

It is but quite natural that a young good-looking tonga-walla should fall in love with the lovely daughter of his town's horse-shoe-smith. Had he fallen in love with the daughter of a district Magistrate or of a police inspector, it would have been contrary to his natural environments. But Mazhar's hero does nothing of the sort and comes across his heroine right in the midst of his day's routine and finds her waiting on the high way of his own profession. This natural incident has a beauty all its own and it lends to the picture a realism very rarely obtained on the Indian screen.

This young tongawalla who is

appropriately called Majnu, is a carefree hail-fellow-well-met type of person, desperately in love with Noori, the charming daughter of Kalan, the horse-shoe smith of Mirzapur. The girl reciprocates his love with equal warmth but Kalan who seems to be having an in-born prejudice against all tongawallas hates the very idea of his daughter associating with Majnu. Alarmed by their growing intimacy, Kalan decides to get Noori married to someone else as quickly as possible. Realising her imminent peril Noori seeks the protection of Majnu and one night both of them elope, miles



Mazhar Khan—he looks so innocent and yet he is a film director.

YAD

Producers: .. Asiatic Pictures
Language: Hindustani
Screenplay: Pandit Shiv Kumar.
Songs: Munshi Arzu Lucknavi
Music: K. Dutta
Photography: S. Naik
Audiography: S. C. Patel
Cast: Mazhar Khan, Veena, Satish, Azurie and others.
Released at: Novelty, Bombay.

Date of Release: 20th Feb. 1943.

Direction: MAZHAR KHAN

away from their home. They are however traced by the police and made to stand a trial in a court. In the court, despite pressing persuasions from her father, Noori confesses her love for Majnu and insists on going with him. Judgment is given in their favour and Noori and Majnu become man and wife and decide to lead a happy and contented life, away from Noori's father.

A PAKISTAN COURT

At this stage of the story we were considerably amused at the court-scene given by Mazhar Khan. It seemed to be an advance edition of

the courts that will exist in Pakistan. Everyone in that court had a beard and if someone did not have one, he looked sufficiently Moham-madan not to be mistaken for another. The procedure in the court was slip-shod and arbitrary just as one would imagine it would be in Pakistan courts. Was it necessary that because 'Yad' happened to be a story of Muslim family life, one of its legal situations should also be decided in a multi-bearded court? This was rather too much of a Muslim colour to a Muslim subject. The court scene should not have had Pakistan paint on it.

Picking up the story again, Majnu and Noori proceed happily for a time in their newly wedded life. But in his profession as a tongawalla Majnu is a favourite of one Chhela a well-to-do gentleman from Lucknow who has the week-end habit of running to Mirzapur for a bit of sex-warming.

Chhela and Majnu become good friends and Chhela one day takes Majnu to a dancing girl, against his will and gives him a few drinks. Majnu is late in returning home to his waiting Noori. He therefore, influenced by his drinks, drives rashly towards his home. Doing so, he meets with an accident and is carried to a hospital with fractured ribs.

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Sadhona Bose & Surendra

Producer

Director

SURENDRA DESAI



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DEVAKI BOSE

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KHAMOSHI

Director

R. C. TALWAR

with

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In "Vakil Saheb" produced by Pradeep Pictures Madhuri and Trilok Kapur make a splendid romantic team.

This hospital, as conceived by Mazhar, is more a racket than a place for the ailing. It is shown that a pair of medicos exploit the poor and ignorant people of the town by asking for liquors and cigarettes written on prescription papers. This is rather far-fetched and in a way it slanders the medical profession, though it provides a slant and some humour in a motion picture.

Bed-ridden Majnu becomes an uneconomic liability to Noori who has to find money for his medical treatment and for keeping the home running. She sells her ornaments, mortgages the horse and ultimately in utter desperation, goes back to her father to beg for some money. In his first impulse, the father flings something at her, but remorse seizes him ultimately and he sends all the money he has, to help his daughter to save her husband. After some time Majnu comes out of the hospital completely recovered and discovers that in spite of his instructions, his wife had gone to her father for help. He also notices a mark on her face, where her father had struck her and he soon works himself into a rage which ends in a terrific quarrel between the loving pair.

Goaded by Nasiban, the elderly neighbour of Kalan, Kalan works day and night to earn more money

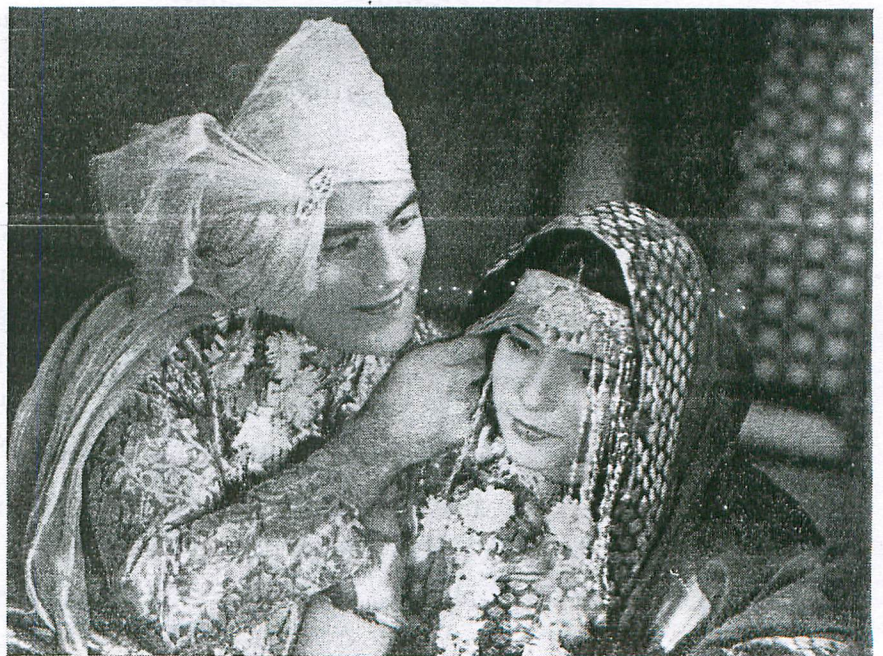
to recover his son-in-law's horse that was mortgaged. This money he sends with Nasiban to his daughter. Nasiban arrives at the wrong moment, when the husband and wife are quarrelling and the money is refused by Majnu. After this Majnu manages to secure the tonga and horse back and forbids his wife from going to her father, but Kalan is seriously ill and Noori rushes to his bedside. This infu-

riates Majnu more than ever before and he decides to cut away from his wife, though he loves her very dearly. Majnu takes to a life of ease and drinks and soon meets Phuljari, a street dancer.

Phuljari and Majnu pull on together as lovers inspired by dances and wines and manage to make a mess of each other's lives.

This breaks the heart of Noori, who decides to stab the girl with a knife; however when she goes to stab, she just cannot do it and she is caught in the attempt. For this, she gets six months jail. This sequence in the story is rather unconvincing, seeing how Majnu who loved his wife very dearly and was doing everything desperate to forget her, could have kept quiet through the trial of his wife and allowed her to go to jail for six months. The law and order throughout the picture seemed to have been fashioned after Pakistan ideals, because all jail sentences seemed to be rather easy.

While Noori was in jail, heart-broken Kalan waited patiently for his loving daughter. Majnu pursues his gambols with his dancing sweetheart. On the day of the re-



An intimate scene between Satish and Najma in "Nai Zindagi" a picture of United Films.

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from one success to another ---

india film circuit
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with the release of two pictures
hind pictures

kaljug

with
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majjid, gope. azurie and others
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bombay and

sunbai

with
chintamanrao kolhatker, dinker kamanna
sumati gupte, master vithal and others.
written - directed - produced by
bhal g. pendharker
now running at poona, sholapur, kolhapur,
belgaum.

this should give you a good foretaste
of the kind of entertainment we will
be catering to you during the current
year --- but please do not jump to
conclusions --- we have many surprises
up in our sleeves for you ---
await our further announcements

india film circuit
lamington road,
bombay 4.

lease, Kalan is in a hurry to receive his daughter and meets with a severe accident in which a part of his flooring crashes down resulting in instantaneous death.

The released Noori makes her patient way towards her old home and when she arrives within sight of it, she sees a funeral bier being taken out of her old home. A beautiful touch this and it moves the audience tremendously. But when Noori learns that in that bier was the dead body of her own beloved father, she breaks down. Now Noori is thrown on her own resources. She refuses to reconcile with Majnu, who still hopes to make up with her. Noori takes to her father's profession and becomes a handsome shoemaker. Time has healed the old sores considerably by now and one day when Majnu comes to urge a reconciliation, Noori is found in sympathetic mood, but just then Phuljari comes in and there is a big street row. After a couple of more unconvincing rows, the whole affair comes to an end and Majnu and Noori are reconciled to each other, while Phuljari goes back to the streets, dancing and singing and begging for a living.

Thus ends a most entertaining and partly instructive romance of the streets which presents to us a realistic page from life itself.

MAZHAR'S MASTERY

In his character-role of the shoemaker Mazhar has given a very human and yet natural performance. As a widower mothering his only child, Mazhar's kindly face is full of human sympathy when he dotes on his beautiful Noori. When he is in a temper, his strong muscles trained to do innocent work in life suddenly spring into action and the kindly soothing voice of a doting parent soon becomes the roar of an angry lion. From love to red-hot anger, Mazhar radiates a thousand different facets of subtle human emotions, giving complete evidence of what a great character-actor he is. His performance in this picture will remain a high light of histrionics on the Indian screen.

Veena is a new-comer to the Hindustani screen. In the role of Noori, she looks sweet, smiles well and speaks pretty well with her Punjabi accent. Her body movements however are inclined to be slightly stiff and tomboyish. She is nevertheless, a good-looker far, far better than several painted faces we see on the Indian screen. Hers is a charming presence which does not displease and the girl has definitely a good future on the Indian screen, if she does not get a swollen head.

For the first time, we have liked Satish's work as a film-artist. He had a very fine role to play and he was very appropriately cast as the tongawalla. The boy does very well and he would do better if he would get rid of his Punjabi accent and not be in such a hurry to make facial expressions. He should remember that the best acting in the world means living the part one plays.

From the rest, Chanda who acted Nasiban, the kindly interfering neighbour, gave a remarkably popular performance throughout the picture. She is the old-fashion-

ed well-meaning old girl whom we so often find in our villages and no one perhaps could have done better justice to the role than Chanda.

MAZHAR'S DIRECTION

Mazhar Khan has done something which we still find difficult to believe. If seeing is believing, 'Yad' gives ample evidence of Mazhar's artistry in direction. True, he has tried to copy some famous directors in their individual shots, but in doing so he has also brought home to us the fact that Mazhar has an individuality of his own. If Mazhar gets his stories appropriately criticised in advance and well-cut and well-dried in its script form, he will make an excellent director one day.

In 'Yad', we find a lot of extraneous matter which has slowed down the tempo. Had these spots been removed, the story would not have suffered, but on the other hand, the theme would have got an impetus thereby gathering more drama and emotion in its sweep.

TEMPO BREAKERS

To illustrate some of these situations, we draw Mazhar's attention



In "Gouri", a social picture of Ranjit Shamim and Prithviraj come together for the first time.

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Baby Indira

Directed by : **RAMNIK DESAI**

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to the first song of Satish in the tonga. It is unnecessary and if inevitable, it was too long. If the idea was to show a jolly, carefree boy, it could have been done with two or three choice incidents and only with a line of music or, for that matter, even a whistle.

Another situation which is entirely unnecessary and which does not help to push the story forward is the dance sequence, as also the entire fair which is presented in colour. In giving this dance sequence, Mazhar Khan probably thought that he was entertaining his audience. He fails to do that however. Because of this dance sequence the story lags and the tempo is so much slowed down that instead of the dance becoming entertaining, it becomes slightly boring.

Still another incident is the jail

commitment of Noori. It was another unnecessary concoction brought in to kill time. Noori could have passed the six months' time in many other ways rather than being mentally converted to the cult of the knife. We wonder how many Muslim women would resort to a knife to end a rivalry in love. The knife is rather too untraditional a weapon in the hands of an Indian woman.

One more illustration is provided in the extra prolonged cock-and-bull fighting between Azurie and Veena, as also between Satish and Azurie. These quarrels somehow, are so long, that they get on one's nerves.

In other respects the picture has been well handled. We however wish that the editing had been done a little more carefully, as one experiences some jerks at certain

places. The music of the picture is also an attractive feature, and the words of some of the songs fall sweetly on the ears. The dialogues are superb.

Azurie's Spanish-cum-Hawaiian-cum-no-school dances are quite good sex-ticklers and entertain as long as she keeps rolling her hips. But if she had to roll her hips and other parts so much, we wonder why she over-draped them so clumsily. These particular dance movements look ideal only when women dress like Eve, not otherwise.

In fine, 'Yad' is a picture worth-seeing for its own sake and if you are fond of a down-right street romance, by all means go and see 'Yad', because Mazhar Khan has succeeded not only in putting over the romance well, but also in capturing the atmosphere and real life round his characters.

COMING:—



The Greatest Motion Picture of 1943

United Films' "Nai Zindagi"

(GHIRONDA)

Starring: SHEIKH MUKHTAR
ANIS KHATOON
YAKUB, SATISH,
GOPE & NAJMA

Directed By:
S. KHALIL

Produced By:
S. MURAD

Bookings with:—

Northern India: Shree Saraswati Talkie Distributors, DELHI.

Sind: Cine Trust, Bunder Road, KARACHI.

South: Himalaya Talkie Distributors, BANGALORE CITY.

THE UNITED FILMS, Jyoti Studios, Kennedy Bridge, Bombay-7.



PROTIMA DASGUPTA —

*In the role of a milk-maid, Protima gives some beautiful folk-lore dances in "Raja"
produced by Purnima Productions and directed by Mr. Kishore Sahu.*

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India's Two Great Stars - - -
DURGA KHOTE and **SHOBHANA SAMARTH**
in 1943's Greatest Mythological Hit

SATI ANUSUYA

Produced by the Maker of Hits
SUNRISE PICTURES

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G H A R S A N S A R

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SILVER JUBILEE of its run at **KARACHI**

G H A R S A N S A R

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Sardar Akhtar, Kajjan, Mazhar Khan & Nazir
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D U H A I

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and **NURJEHAN**, **Mirza Musharaff**, **Butt Kasher**
Songs:- **Bharat Vyas** (Bikaneri) Director: **V. M. Vyas**

and then **SHOBHANA SAMARTH** and **CHANDRAMOHAN**
in the most virile roles of their screen career in

N A U K A R

Supported by **NURJEHAN**,
Balwantsingh, Yakub, Mirza Musharaff
Director: **SHAUKAT HUSAIN**

SUN RISE PICTURES

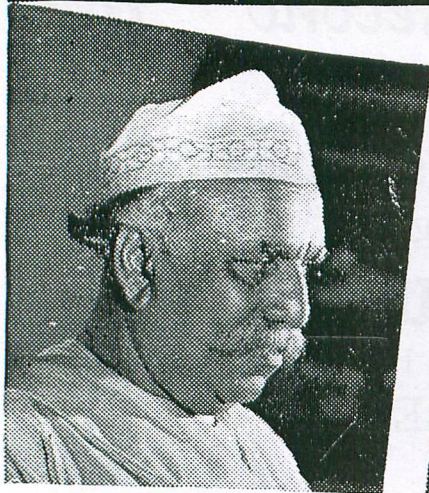
Lamington Road, — **BOMBAY-4.**

Bookings:—

ADVANCE FILM EXCHANGE

Tribhuvan Road, **BOMBAY 4.**

WHO ARE THESE PEOPLE?



**ABDUL
REHMAN KABULI**
as
LALAJI

*"a man of iron will who
never told his sons any-
thing wrong or worthless"*



YASHODHARA KATJU
as
ARTI

*"Her heart shone in her
eyes-She knew so little
of life"*



KRISHNAKANT
as
MOTI

*"Carefree, g a y, he
loved life and lived it
smilingly."*

Directed by:
**Lalit Mehta
&
Chimankant
Gandhi.**



YAKUB
as
HIRALAL

*"Suspicious of all until
suspicion darkened his
own life."*



AMAR
as
MUNSHIJI

*"A poet...with a song
for everyone every mo-
ment of the day..."*



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as
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LALAJI



OUR REVIEW

"Prarthana", A Good Theme Gone Waste!

Kajjan's Sparkling Performance Sabita and Motilal Fail

Here was a good story idea—the loyalty of a songstress to one of her customers—which could have been made into a memorable film document if Sabita Devi had not played the role of Paroo; Nimbalkar had not played "Seth Ramdass"; someone more effective than Sarvottam Badami had been found to direct the picture and the story treatment had been written by a more experienced man than Dr. Safdar Ah.

Yes, the story idea was good. But what good is a merely good idea if the rest of the work is mishandled?

As it is, though "Prarthana" is officially classified as being in Hindustani dialogue, we hear several versions of Hindustani in the picture. There is, for instance, Sabita Devi's Anglo-Indian Hindustani in a peculiar falsetto pitch with stresses on the wrong accents and with a tone that makes one feel that the language had been shipped to India only a month back.

Then there is that fellow Shorey acting Sir Shantilal with the nasal Punjabi Hindustani so often heard on the Indian screen, making us doubt about Punjab's claim to being the home of the Urdu language. Whenever a Punjabi speaks Hindustani it seems, as if he himself doesn't understand it. Very few Punjabis seem to realize the important fact that people speak through their mouths and not through their noses.

Add to this the Kolhapuri Hindustani of Nimbalkar with his half-starved look which has haunted us ever since they made him "Dashrath" in "Bharat Milap".

Menaka gave another version of mixed Hindustani which no province dared claim as its own.

Compare these varied Hindustani gymnastics with the excellent dic-

tion of Motilal and Jahan-Ara Kajjan and imagine how "Prarthana" must sound to any man with a rea-

PRARTHANA

Producers: Minerva Movietone

Language: Hindustani

Story, Songs

and Dialogues: Dr. Safdar Ah

Music: Saraswati Devi

Photography: Y. D. Sarpotdar

Audiography: Keki Edulji

Cast: Sabita Devi, Motilal,

Jahan-Ara Kajjan,

Menaka, Nimbalkar,

K. N. Singh etc.

Released At: Krishna, Bombay

Date of Release: ..30th Jan.

1943

Director:

SARVOTTAM BADAMI

sonable ear for good and colloquial Hindustani.

STORY RUINED BY THE DIRECTOR

It is a simple story. A rich man, Seth Ramdass, with Paroo his only child and daughter, goes poor suddenly and loses everything, even the house with six Roman pillars arranged in amphitheatrical style in the foreground by Art Director More.

His ruin is caused by Behari Lal who looks more like a Bhendy Bazaar bad character than like a Stock Exchange magnate.

Seth Ramdass, when he was wealthy, had a mistress in one Sunderabai, a famous songstress of the city. Looking at Seth Ramdass, played by Kolhapuri Nimbalkar, he doesn't seem to be a man acquainted even with a currency tenner. To suspect luxurious romantic inclinations in him therefore becomes a hard labour of fertile imagination. Actually in a later scene when Sunderabai sings a song to him on his sick bed, Seth Ramdass wears such a woe-begone expression, that one wonders whether he had ever even heard a song in his life time.

The casting of Seth Ramdass is so utterly stupid and incorrect that



In still another quarrelsome pose, Shanta Apte comes to the screen in "Duhai", a social story of Sunrise Pictures.

Vishnudas Presents

सम्राट

चंद्रगुप्त

A (KG) PRODUCTION



कल्याण चित्र

Story & Direction by: KRISHNA GOPAL

Producers :

KALYAN CHITRA - 38/40 CHURCH GATE STREET—FORT BOMBAY.

whenever his dismal face comes on the screen many a spectator must be feeling like dying a million premature deaths.

When Seth Ramdass and his glassy-eyed daughter Paroo, played by Sabita Devi, leave their amphitheatrical home for the streets, they meet, of all people, a blind beggar, Ramu Kaka, who gets them a lodging with his personal prestige.

Then one day, because Paroo should meet songstress Sunderabai, Paroo is mauled by a street loafer and is rescued by Sunderabai. Paroo accompanies Sunderabai to her home and is sent back with a new sari on her.

So far Paroo doesn't know that Sunderabai is a songstress. When Seth Ramdass hears of Paroo being rescued by Sunderabai, he is too quickly shocked and falls ill. This illness is the background of the future film drama and Seth Ramdass obliges by remaining ill throughout the picture and dies only after Dr. Safdar Ah finishes his tall story. Very rarely do we come across so accommodating and obliging characters in real life. But Indian producers beat life at its own game and improve on it to suit their end.

Sunderabai learns about Seth Ramdass' ruin and illness and refuses to sing before Behari Lal, the man who had caused that ruin. This infuriates Behari Lal and he swears to ruin the songstress.

Through Ramu Kaka, Paroo arrives at the dispensary of a charitably minded physician. And there she meets Kedar, a prominent barrister of the city. For no earthly reason Paroo starts scratching the young man on his face like a cat and soon they both seem to be at loggerheads. Paroo's behaviour sounds strange and abnormal seeing that she was in a devilish hurry about her father's serious illness.

Whatever that be, Paroo maintains that attitude throughout the picture till the end and the director probably thought that in having her do so, he was providing comedy to the audience. We, however, took it as an awfully stupid thing to do seeing that Paroo was quite normal otherwise and only when she saw the hero, she got the goat.

Very soon Kedar also arrives at the bedside of Seth Ramdass along with the physician whose intimate behaviour seems to be more fitting for a pimp than for a medico. The

doctor confirms this suspicion later on by acting as a sympathetic go-between when the heroine falls out with the hero.

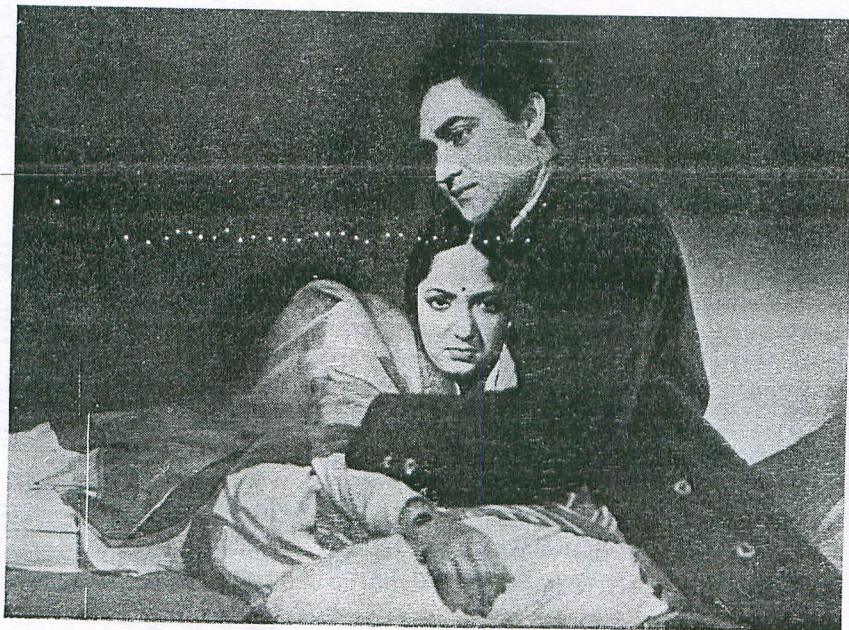
After a lot of marketing and squabbling, Seth Ramdass' living body is shifted under the roof and care of Kedar. Paroo cools down a bit by now and looks at Kedar with a damp mist on her window-like eyes.

Just then Behari Lal entrusts a fifty-thousand rupee pro-note suit against Sunderabai to Kedar. To give Paroo an idea to rob the pro-note and to pay off the obligation of Sunderabai, Kedar, the successful barrister, brings home the papers of the Sunderabai case and provides an opportunity to Paroo to steal the pro-note. Paroo doesn't disappoint us. She does the needful and delivers the important paper to Sunderabai.

Now Sunderabai gets a belated stroke of her chronic love for Seth Ramdass and she wants to be by his sick bedside and keeps on supporting this argument by calling him "Swami" every third word. She beats the traditional home wife of India by calling her man a "Swami" more often in half an hour than a legally married woman would do so in a life time. Director Badami thought, perhaps, that if a singing girl kept calling a man "Swami" too often, a marital sanctity would be lent to their sex relationship. That is what he seems to have thought. We think otherwise.

Now Paroo and Sunderabai come in conflict with each other—the former to maintain the snobbish exclusiveness of her social status, the latter to provide an emotional escape to the still burning embers of her one-time romance. Sunderabai, however, being the more seasoned of the two, scores temporarily over Paroo and succeeds in meeting Seth Ramdass in his sick-bed head-quarters.

Paroo torn between her love for Kedar who may find out her father's illicit relationship with the singing girl and her own pride, runs away to her sister taking the living body of her father.



Ashok Kumar and Muntaz Shanti make a splendid pair in "Kismet" a picture of Bombay Talkies.

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ALTEKAR

ART Direction By
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Azurie has a warm moment in "Kaljug" a social story of Hind pictures.

But there again Sunderabai reaches Seth Ramdass and sings to him. Ramdass' reaction to her music is a masterpiece of inaction for any living human body.

Kedar now faces trouble as a result of that missing pro-note and is threatened with the cancellation of his license to practise law.

Now both the women act a passion scene, jump about for a while and at the last minute manage to drop that missing pro-note in the right place and save the situation. Sunderabai commits suicide and the shock kills the already half-dead Seth Ramdass, who, however, does not forget the last scene of joining up the hero and the heroine.

Thus ends a pathetic play directed by Sarvottam Badami.

SAVE US, FOR HEAVEN'S SAKE!

After seeing the mess that Sarvottam Badami has made of a splendid story idea, it will be a favour on all cine-goers if Sarvottam Badami does not direct any more motion pictures.

It will be a greater favour if Sabita Devi is persuaded to leave the Indian screen severely alone in future seeing the clumsy way she has acquitted herself in "Prarthana". Not once did she act well, not

once did she look sufficiently attractive, not once did she speak a dialogue as it should have been spoken. One wonders why at all she was taken.

As regards Nimbalkar, the earlier he is given a ticket back to Kolhapur, the better for all concerned. This man has such an artificially

dismal expression stuck on his face that do what you may, it can not be rubbed off. He mourns through the picture from the first reel to the last and takes a long time dying also. His dialogue diction is so defective that Hindustani sounds like a foreign language stripped off all its glamour and joy.

Jahan-Ara Kajjan, an old favourite, saves the picture with her sparkling performance. She beats everyone hollow with her beautiful diction, excellent music, appropriate acting and womanly grace. Had it not been for her the picture would have become an unendurable torture.

Motilal plays through the picture almost unconcernedly and gives a poor show all throughout.

The rest are hardly worthy of any attention.

Photography was pretty enterprising but the sound was rather low recorded for songs. The settings were quite good.

The picture fails to hold one's interest and is only worth seeing to admire Kajjan's smart performance.



Sardar Akhtar and Chandramohan make a new team in "Fashion", a Fazli Picture directed by Mr. S. F. Hasnain.

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SILVER FILMS (Bombay)

In 'Bhalai', Producer Kumar gives an unusual angle to that old human drama of love between a brother and a sister. This time, however, the brother happens to be a Muslim and the sister a Hindu. Incidentally, this social story throws very interesting sidelights on the political situation prevalent in the country at the present time.

Featuring Prithviraj, Sitara, Kumar, S. Nazir and others, the picture is reported to have become a living document of human emotions, under the direction of Nazir of Hind Pictures.

RAJA MOVIE-TONE (Bombay)

Producer-Director Zahur Raja has completed his new picture 'Mazaq' which, though it is a hilarious comedy, has an under-current of deep philosophy and realism of life. Featuring Madhuri, Pahari Sanyal, Radha Rani and Zahur himself, the picture promises to be a unique production if half of what Zahur Raja says proves true. The dialogues and songs of this picture have been written by Mr. Abid Gulrays, and the picture has been directed by Zahur Raja.

Zahur Raja will now take up a new social subject called 'Miaon'. We cannot tell you yet which 'cat' is going to feature in this 'feline' comedy.

ACHARYA ART PRODUCTIONS (Bombay).

'Age Kadam', the name of their third picture, is a fast and furious comedy according to Director Acharya. It features Motilal, "who takes life and all that goes with it with a smile on his lips and hope in his heart." In addition to Motilal, the cast includes Anjali Devi, Mubarak and others. The picture is

expected to be completed during the month if all goes well.

KAMAL PICTURES (Bombay)

Their maiden production 'Dunia Diwani' has been censored and is now awaiting a theatre for release. The producers call this quite a different type of picture and expect it to break all box-office records. It is a pity that every producer expects to break only box-office re-

their maiden production and they have, therefore, renamed it 'Nai-Zindagi'. The story is about the efforts of a man and a woman in search of new life. The producers say that this search brings in its wake laughs and tears, and sorrows and joys. Featuring Sheikh Mukhtar, Anis and Yakub, the picture is expected to be completed by Director S. Khalil during the current month.

DIN PICTURES (Bombay)

Calling their maiden effort at production a titanic venture, these producers announce 'Koshish', a social story based on the present day communal problem in the country. The picture features Husn Banu, Yakub and Trilok Kapoor and is directed by Mr. Rafiq A. Razvi.

MAHESHWARY PICTURES (Lahore)

"Motion pictures not only entertain the people but educate as well", making this their motto the Maheshwary Pictures of Lahore have launched a Hindustani picture called 'Pagli'. It is fast nearing completion. They say, "that the story vibrates with a message for humanity which will find an echo in every heart",—we hope it does.

'Pagli' features Bengal's glamorous danseuse Aruna Devi and she is reported to have given a couple of magnificent dances in the picture. With Aruna appears Asha, S. Kapoor and several others from the Punjab, under the direction of Mr. Shankar Mehta. The producers expect the picture to be a sensational success at the box-offices, even though it is intended to educate.

POORNIMA PRODUCTIONS (Bombay).

Do what you like, it is a difficult problem to keep this Kishore Sahu



Maya Bannerjee makes a beautiful daughter of the 'School Master' in "School Master", a social picture of Sun Art.

cords losing sight all the time of the ideal of giving a really good picture.

The new picture that is scheduled for production is called 'Subh-O-Sham'. They say it is a social picture with a sylvan back-ground.

UNITED FILMS (Bombay)

These producers could not manage with the old name of 'Ghironda' for

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in check where the publicity of his pictures is concerned.

In 'Raja', a social story, in which he has taken up the problem of a cynical man of letters, he makes the hero court a milkmaid in the slums of the city. Somehow he manages to glorify this romance of the slums and, probably, ends by making the story one of the stark tragedies of life.

With Protima Das Gupta giving a hand to Kishore Sahu and with Gulab and Rani Bala supporting the cast, 'Raja' promises to be a unique picture which should be seen not only for its entertainment and tickling dances of Protima Dasgupta but for its thought-provoking theme which took years of thought for Kishore Sahu to give.

KARDAR PRODUCTIONS (Bombay).

Producer Kardar is destined to be a successful producer in so far as roping in money is concerned. His first picture for Kardar Productions "Sharda", has been doing exceedingly well all over the country. It is still going strong in the 16th week at Karachi and in the umpteenth week at several stations, while it took in 14000 and odd rupees in the very first week at Delhi and followed it up with the same figure in the second week. In keeping with this record it has been drawing huge crowds at the Minerva Talkies in Bombay. Whether the people in the industry like it or not, Kardar is out to earn atleast four lakhs in this very first picture and it is no wonder that he has begun walking at a rather stiff angle nowadays. The usually polite Kardar bends a little less when he meets friends nowadays and from his face we understand that 'Sharda' has been running too well all over the country.

At the studios the final touches are being given to 'Namaste', another social story featuring Protima Dasgupta and Wasti, and directed by Messrs. Sunny and Sadiq. Simultaneously, Producer Kardar is himself shooting 'Kanoon', still another social story featuring Mehtab and Nirmala. While 'Namaste' is

expected to be ready by the end of this month 'Kanoon' also will be ready by the end of the next month for release. After this Kardar will take up 'Bindiya', a dynamic social story written by that well-known writer of the screen, Pandit Indra.

NAVYUG CHITRAPAT (Poona)

At their studios in Poona these producers have completed 'Pahili Manglagaur', a social story, featuring Sahu Modak and Snehaprabha Pradhan not to mention Damuanna Malvankar and Salvi. The new picture which they have in hand now is called 'Ladai-ke-Bad' meaning 'after the war', and, once again, this picture features Sahu Modak and Snehaprabha Pradhan and is directed by Mr. Junnarkar. Simultaneously with the above activities, the shooting of 'Naya Tarana' is going on under the direction of Mr. Naqvi.

FAZLI BROTHERS (Bombay)

Cool as a cucumber, Producer-director Hasnain moves about the town after his day's work, dressed in a shark-skin suit. Hasnain himself makes a wonderful advertisement for his picture 'Fashion', seeing the spotless scrupulousness with

which he is always well tailored. That brings us to 'Fashion', the social story which is under the banner now at the Shree Sound Studios. More than half of this picture has already been completed and with Chandramohan and Sardar Akhtar in the cast, Mr. Hasnain expects this picture to be a wonderful box-office hit.

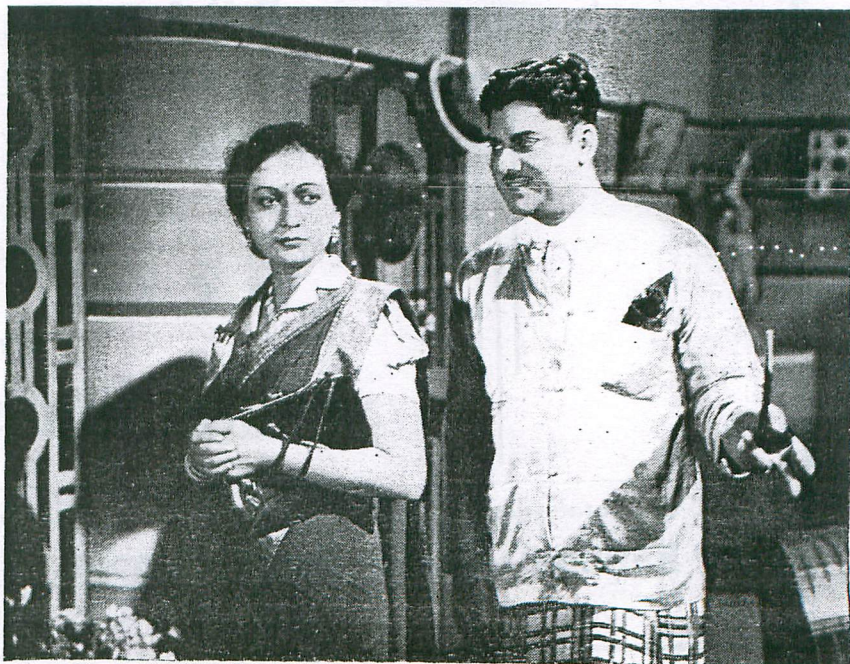
No sooner this picture is finished, Mr. Hasnain's younger brother S. Fazli will take up 'Bhai Bahen', a social story with emotion as its main sheet-anchor.

BOMBAY TALKIES (Bombay)

The quarrel that started in the family a couple of months back has now been settled by Rai Bahadur Chunilal going out and Mrs. Devika Rani Rai being placed in complete charge of the studios.

Madam Devika Rani is now busy on the script work of a new social story which she hopes to put into production almost immediately.

As usual, Bombay Talkies are always anxious to put new faces on the Indian screen and we are told that they are looking out for fresh talent in leading boys and girls for the picture. That is an opportu-

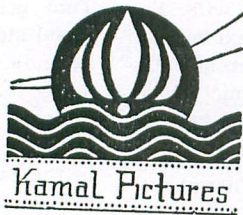


Leela Desai looks suspiciously at Baburao Pendharkar's persuasions in "Nagad Narayan" a comedy of New Huns Pictures.

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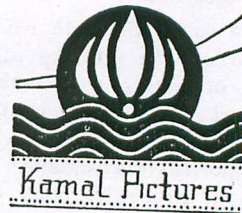
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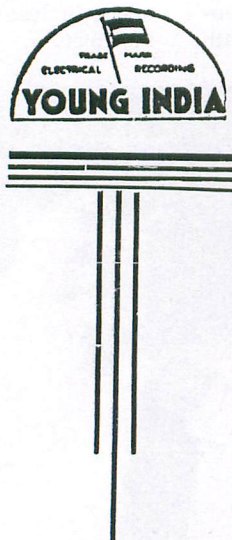
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HALIMAR PICTURES (Bombay)

Producer-director W. Z. Ahmed has gone more than half way through 'Prem Sangeet', a social story with plenty of laughs and merry melodies. This picture features Neena and Jairaj and Producer Ahmed hopes to make it even a bigger hit than 'Ek Rāat'.

Simultaneously with this picture the shootings of 'Mun-ki-jeet' have been going on regularly. This picture has been described as a musical extravaganza and it stars Neena, Shyam, Mala, Rekha and others.

RAJKAMAL KALAMANDIR (Bombay).

Taking his wife in hand as the main star in the picture, Producer-director Shantaram has already started shooting some important sequences of his new picture 'Shakuntala'.

Those who had the good fortune of seeing the rushes of this picture have already started praising Shantaram's unique direction and the air is already thick with the rumour that 'Shakuntala' is going to be an outstanding success of the season.

There is one thing which we like in Producer-director Shantaram that when he is producing a picture, he makes it a point to see that people know about it too. With Jayshree leading and Chandramohan supporting a useful cast of artistes, we expect 'Shakuntala' to be a really good picture if not exactly wonderful.

The second story which will go into production is called 'Bhaktiki Bagia' which will be directed by Keshavarao Date who has been assisting Mr. Shantaram for a long time.

The third picture of Rajkamal Kalamandir will be 'Swarga' or 'Heaven', a hilarious social comedy symbolising the human struggle to obtain a reservation in heaven after death.

ASIATIC PICTURES (Bombay)

By the time this is in print, Producer-director Mazharkhan's social story, 'Yad', will be released at the Novelty Talkies in Bombay. The picture has already secured a good reputation in Bangalore and other places and Mazharkhan has got in hand a very ambitious production programme for 1943. And one can do nothing better than wish this sincere artiste every success in his efforts.

NEW HUNS PICTURES (Bombay)

Producer Baburao Pendharkar seems to be enjoying the shootings of 'Nagad Narayan', seeing that he is always in company with Lila Desai. The work seems to be proceeding in a very leisurely fashion and we are once again told that the picture is expected to be ready sometime in the next month. With Vishram Bedekar keeping a close eye on the direction of the picture, we still hope that this excellent subject will prove a roaring comedy and people would laugh whilst paying and having paid.

RANJIT MOVIE TONE (Bombay)

"Bhakta Surdas" featuring Saigal

and Khurshid is still running at the Royal Opera House. They have seven pictures ready for release in the city and they are as follows:—

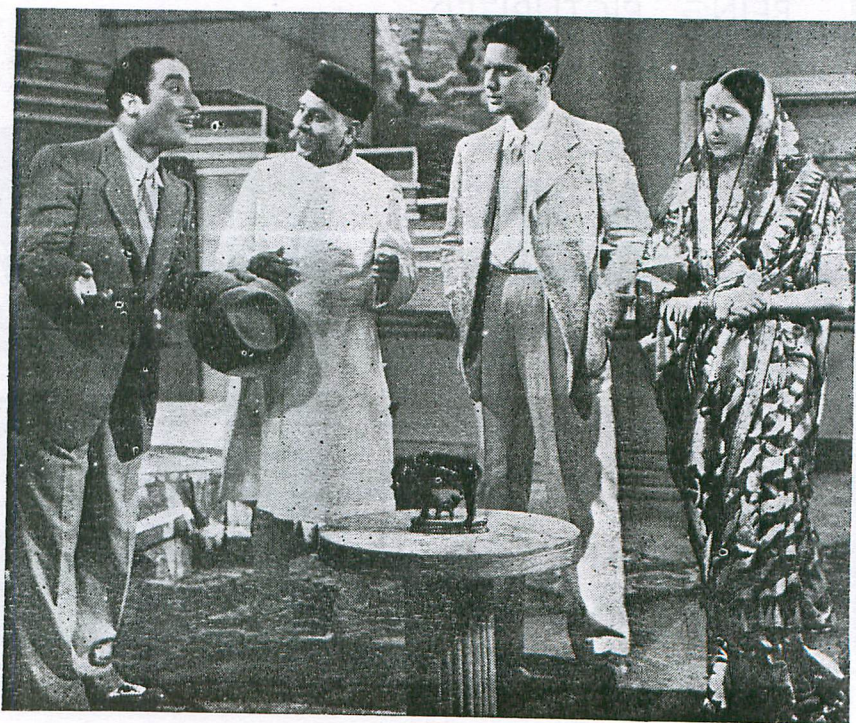
'Fariad' featuring Ishwarlal and Shamim; 'Iqarar' featuring Madhuri and Motilal; 'Dhiraj' featuring Sitara and Ishwarlal; 'Dukh-Sukh' featuring Sitara and Rama Shukul; 'Chhoti Ma' featuring Khurshid and Prabha; 'Gauri' featuring Prithviraj and Monica and 'Andhera' featuring K. C. Dey and Sitara.

Four more pictures are under production viz: 'Tansen', featuring Saigal and Khurshid. 'Bansari' featuring Ishwarlal and Shamim; 'Shankar Parvati' featuring Sadhona Bose and 'Vish Kanya' featuring Sadhona Bose and Surendra.

With this crowd of pictures ready and in production nobody would be envious of Sardar Chandulal Shah, and we would not be surprised if he has lost his peace of mind and is dreaming of pictures in his sleep.

PRAKASH PICTURES (Bombay)

'Panghat' featuring Ratnamala and Umakant is now awaiting release whenever a cinema is available.



Here is a serio-comic situation from "Badalti Duniya" a Murari picture.

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At the studios that spectacular mythological story called 'Ram Rajya' is being shot steadily by Director Vijay Bhatt.

KIRTI PICTURES (Bombay)

Producer P. B. Jhaveri runs about a lot supervising his pictures from place to place. He has got some excellent subjects under production now and those that come to mind immediately are called 'Rahat', a social story, 'Mohabbat' another social story, 'Ashirvad' still another social story and 'Parsuram' a mythological drama.

NATIONAL STUDIOS (Bombay)

'Jawani' had a pretty good run at the Swastik Talkies in Bombay.

They are now preparing to release 'Lalaji', a social comedy featuring Yasodhara Katju. Still another picture in hand, the last in the series, is 'Apna Paraya' which will come to the screen after 'Lalaji'.

EXCELSIOR FILM EXCHANGE (Bombay).

'Tasveer' produced by Atre Pictures has been purchased by Distributor Lim Bilimoria. It is a hilarious social comedy featuring Motilal, Durga Khote and Swarnalata and the way Lim goes about looking important, we suspect that the picture is really very good.

This picture will be soon released at the Lamington Talkies and we hope it meets with a terrific success because that alone will keep friend Lim Bilimoria in good health.

CHITRA PRODUCTIONS (Bombay)

'Kisi-Se-Na-Kahna' is still awaiting its chance to get its release in the city of Bombay. It is a picture which features Leela Chitnis and is directed by Mr. Krishna Gopal. Just at present the only good report we get about it is from Mr. Krishna Gopal himself who keeps on telling us that it is a marvellous picture. Having no evidence to the contrary, we believe him.

The second picture 'Pratigya' featuring Motilal and Swarnalata has been completed by Producer Gvalani. They say that after the trial of the picture was seen by the producer, he embraced Maganlal

Desai, his partner in the spoils. That is some evidence of 'Pratigya' also being good. However, we reserve our opinion till we see the pictures ourselves.

PRADEEP PICTURES (Bombay)

That lady producer, Mrs. Kamla-bai Manglorekar is now sitting quietly with an optimism having completed 'Vakil Saheb', a social comedy. The optimism is for securing an early release theatre in the city.

D. R. D. PRODUCTIONS (Bombay).

Every time we meet Director Nanda he keeps on telling us that he is on the last set of 'Ishara'. This is a month old story and we hope that either he gives us a new explanation or finishes with that last set as soon as possible.

'Ishara' is an adaptation of a novel called 'Gong of Shiva' written by Dewan Sharar. And the screen version features Prithviraj, Jagdish and Swarnalata. People who have seen the rushes of the picture praise the technical direction of Director Nanda. We hope that this praise does not go to his head.

STAR PRODUCTIONS (Bombay)

Ratan Bai Begg's maiden production 'Saheli' has been booked for the Imperial Cinema after 'Jawab' completes its marathon run. Not to be beaten by this delay in release of her first picture, Ratan Bai is busy with the second one called 'Dasi', which is a social story in which she works as well as Sulochana.

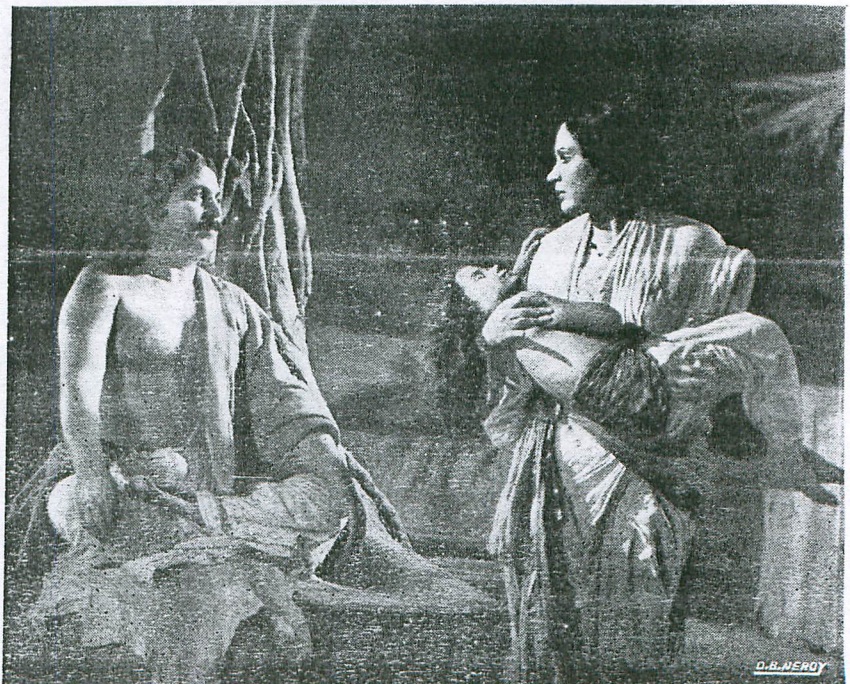
ANAND BROTHERS (Bombay)

Director Anand Kumar is steadily shooting himself into news as his maiden effort 'Gora Kumbhar' keeps running more weeks at the Super Talkies. Anand Kumar's second picture 'Zamin' is a socialistic story which embodies an emotional theme for providing a living space to our agriculturists. They expect to complete this picture by the end of the next month.

MOHAN PICTURES (Andheri)

'Rekha', under the banner of Ramnik Productions and featuring Lila Chitnis is very near completion at their studios in Andheri.

Another picture they have got in hand is called 'Jadui Jhoola'. We do not know what it means, but



In "Bhakta Vidur" released by the Royal Film Circuit, Vishnupant Pagnis and Durga Khote play stellar roles.

there must be plenty of magic in it.

VASWANI ART PRODUCTIONS
(Lahore)

Producer Vaswani, affectionately called as 'Millionaire Vaswani' by Zabak, is producing his maiden picture called 'Sahara'. This is a social story featuring Renuka Devi and several other local artistes from Lahore. The picture is being shot at the Pancholi Art Studios under the direction of Mr. J. P. Advani.

ROYAL FILM CIRCUIT (Bombay)

That spectacular mythological subject 'Bhakta Vidur' has been completed at last and will shortly be released in Bombay under the personal supervision of Mr. V. R. Mehta. This picture took a long time in production and is reported to have become extremely rich in colour and presentation. It features Vishnupant Pagnis and Durga

Khote who lead a very useful cast under the direction of Mr. P. Y. Altekar.

INDIA FILM CIRCUIT (Bombay)

This distribution office has been securing pictures after pictures and one of the latest is called "Kaljug", a social story featuring Sitara and Nazir. This picture is produced by Hind Pictures of Bombay.

SWASTIK INDIA LIMITED
(Bombay)

Under the clever management of Mr. Pandya and the watchful supervision of Mr. Manibhai, this distribution office is making a steady progress, and one of their latest acquisitions is called 'Badalti Duniya' which is produced by Murari Pictures. As this picture features Mumtaz Shanti and Trilok Kapoor, already a number of advance bookings have been effected and the producers expect this pic-

ture to be one of best hits of season.

SUN RISE PICTURES (Bombay)

A number of pictures are in production with these producers they are called: 'Duhai', 'Gha', 'Naukar', 'Din Rat', and 'Nargis'.

The new one which they have taken up for production is called 'Sati Anusuya' and it features Durga Khote.

SUN ART PICTURES (Bombay)

Producer-director Chimanlal D. is reported to have completed a social story "School Master", featuring Maya Banerji and Jivan.

KALYAN CHITRA (Bombay)

This is a new producing company under the captaincy of Vishnudas Pitambardas. Their maiden effort has been named "Saudagar" and will go into shooting very shortly.

To ring out the old and to ring in the new here comes a Social Picture



THAT STRIKES ABSOLUTE
A NEW NOTE IN INDIAN
SOCIALS!!!

BLAZING A NEW TRAIL OF
HUMAN EMOTIONS

LOVE, SO GREAT, SACRIFIC
SO ENNOBLING!

COMING SOON AT
IMPERIAL CINEMA

(Lamington Road, Bombay 4)

FORTHCOMING PRODUCTIONS

1 'DASI'

Featuring:

RATANBAI & SULOCHANA

2 "DHARMA"

March

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PRODUCT

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SULOCHAN

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FOR NOVELTY WITH A PUNCH

YOU CAN DEPEND ON NAVIN PICTURES

A STREAMLINED ROMANCE
with
MUSIC, DANCE, PEP!

**A MAMMOTH
MYTHOLOGICAL HIT
THAT WILL DEFY
IMAGINATION!**

MOHABBAT
Directed by **SHAUKAT HUSAIN**

They are
KIRTI Releases
Produced by
P. B. ZAVERI

PARASHURAM
Directed by **RAMNIK DESAI**

Coming Kirti Pictures are...

BARAT- RAHAT- ASHIRWAD

NAVIN PICTURES BELLASIS ROAD BOMBAY

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, and published by him for "Filmindia" Publications Ltd., from 55, Phirozeshah Mehta Road, Fort, Bombay.



Believe It Or Not—

A SINGING GIRL SENT OUT
A MESSAGE OF PIOUS
DEVOTION TO A DEVOTEE
OF HERS AND

TURNED A SINNER
INTO A SAINT!



Starring:

SAIGAL
KHURSHID

MONICA DESAI
NAGENDRA

Director:

CHATURBHUJ
DOSHI

Music:

JNAN DUTT

11th
WEEK



OPERA HOUSE